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DEVOTED TO ART IN THE HOUSEHOLD

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STUDY OF A HEAD. BY ALPHONSE LEGROS, LATE SLADE PROFESSOR, UNIVERSITY COLLEGE, LONDON.

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NEW YORK, June 1, 1892.

MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?

Des. John.—Sir, they are spoken, and these things are true.

—*Much Ado About Nothing.*



Of course, no one who knows General Rush C. Hawkins will be surprised to learn that his report, as Art Commissioner for the United States to the Paris International Exhibition of 1889, is thoroughly unconventional—quite unlike any other official report ever seen. Prepared evidently with much care,

and illustrated with several capital wood-engravings of pictures and sculpture, it teems with the General's personal ideas and his irrepressible aggressiveness. Condensed it would make a readable magazine article. Under no circumstances, I fear, could it be commended as a safe text-book of art criticism. Millet's work, for instance, seems to the Commissioner "in an inartistic and imperfect manner to express only the grossest, most unpicturesque and most uninteresting realism. His subjects, as a rule, were unworthy of a great master; his human types nearly always express idiots or monsters, who could not have existed out of asylums, and if the portrayal of them exercises any influence at all upon humanity, it is quite certain that it neither elevates nor refines." General Hawkins tells us he prefers "the boors of Teniers the younger, Steen, Brauwer, Adrian Van Ostade and Hals." "They are infinitely more interesting than those of Millet," he says, "for while the men and women of the Dutch and Flemish artists are often found in interesting groups, dancing, singing and otherwise having what might be called 'a good time,' those of Millet are generally engaged in such operations as carrying sick calves, hog-sticking, an idiotic monster leaning upon a hoe, etc., in which the majority of mankind do not take the least interest." But, General, is not this joyless, laborious, purely animal existence of the French peasant just what Millet wanted to represent, so as to arouse sympathy for him in his lowly condition? Do not his truthful pictures of the misery of the poor tiller of the soil serve as good a purpose as that of the Flemings and Hollanders, who could show us nothing but the drunken carousals of their village boors?

HAVING relieved his mind of his contempt for Millet and of the "pernicious influence" of the dealers "who have filled the art world with false gods which fools in abundance have fallen before," the Commissioner enters on a review of "the present condition and plans of the fine arts, as illustrated by the most important objects shown at the Exhibition of 1889," whither it would be neither possible nor profitable to follow him. Suffice to say that outside of the French section he finds little to satisfy his exacting taste. For the English exhibit he has nothing but scorn. Burne-Jones and Watts are no better than the rest. Of the former's "King Cophetua and the Beggar Maid," he says: "It is elaborate, devoid of dignity," and "with the incorrect drawing of the pre-Raphael period, without the color." Of G. F. Watts's "Mammon," he writes: "This is a very terrible affair, and is undoubtedly the hardest hit Mammon has ever received. Four other works by this artist are exhibited. No one can question their originality," Whistler's famous

"Portrait of Lady Archibald Campbell" he finds "in no respect satisfactory"—"an affectation in various shades of dark mud."

LEAVING poor Whistler to his fate in the British section, General Hawkins is less severe when he comes to consider the merits of his countrymen who exhibit in his own department. Indeed, he evidently shares the view of "several disinterested judges—artists and critics—competent to give intelligent opinions," who, he tells us, "decided that in merit as well as in magnitude the place of the exhibit for the United States was next to that of France," which easily distanced all competing nations. He hastens to say, however, that "whatever credit this exhibition of art reflected upon our country, Americans, as a people, deserve none of it. The credit is due to their leading artists alone, who have . . . made the successful up-hill fight against a singular combination of unfavorable circumstances, and nearly always without the discriminating support or even sympathy of any considerable portion of their countrymen, and no recognition whatever from their government."

UNDER the title, "An Enemy to Indiana Art," the Indianapolis Journal pretends to be very indignant with Mr. John Boyd Thacher, commissioner from New York, and chairman of the committee on premium awards, for his "gross affront to Indiana art and artists." The "affront" consists of his disapproval of the array of "butter sculpture" with which the Indiana women threaten to afflict us. "The New York commissioner," says the editor, "betrays a provincial narrowness if not actual envy of opulent Western idealism and fertility of resource when he attempts thus to hamper Hoosier genius. Because he has always seen butter in pats and rolls, he insists that it must forever be in pats and rolls. What sort of a spirit is this for a commissioner to cherish? If Hoosier talent shows a disposition to bud, what is Thacher that he should nip it? He should be progressive, and let it bloom into butter angels if it will. At all events, unless he does so he is likely to get himself into trouble with the women of the Indiana board, who are determined to bring out Hoosier sculptresses and give them a chance. If they cannot get the artistic dairy products into the agricultural department they will have them in the art gallery, and what will Thacher do then?"

IT seems to me that there is much to be said in favor of butter statuary. I do not mean that proposed for the Indiana Dairy Department, but that which might be made for the exterior and interior decoration of the more important buildings of the World's Fair. The larger part of the sculpture seen thus far certainly deserves to be made of no less perishable substance. Some of it, it is true, is fairly creditable to the young persons responsible for it, considering their inexperience and general unfitness for such work; but even to dream of perpetuating it after the exhibition, by putting it into marble, stone or bronze is preposterous. Really to do so would be a crime. Bad easel painting is to be deplored; bad painting on china is worse, because the material employed is less perishable; but to seek to perpetuate school girl sculpture by turning it into enduring stone or metal is too awful for contemplation. No generation which would tolerate such an outrage could hope to save itself from the wrath of the gods and the righteous execration of posterity.

MR. CLARENCE WASON gives me, in a letter from Paris, some details concerning the last hours of his friend and associate, Theodore Child. "Poor Child," he writes, "died in a palanquin while being carried back from his tent in the desert, near Marg, to the hospital at Julfa. He was delirious for some time before his death, and therefore unconscious. The journey had been a very hard one from the start, and Child was not really well from the beginning. E. Lord Weeks, who was with him, is returning home via Bombay, and expects to reach Paris in February. I have not seen Child's age stated correctly in any paper. He was within a few days of thirty-eight." By the way, E. Paul Le Rat, the famous French engraver and etcher, who, working with Child on the splendid catalogue of the jade collection of Mr. Heber R. Bishop, made some beautiful etchings for the book, has survived Mr. Child but a few months. He died of consumption at the early age of forty-three. Guerard, Courtney, Emile Sulpis, Gery Richard

and Rodolphe Piquet also helped to engrave or etch the plates for this monumental catalogue of Mr. Bishop's jades, which could barely have been finished when poor Child started on his ill-fated journey. When I saw him last, in Paris, he was making interesting experiments, printing some of the etched plates in colors to imitate the appearance of the jade.

"A BELATED old master" is a designation that has been well applied to Alphonse Legros, whose spirited study of a man's head forms the frontispiece of the magazine this month. After all his years passed in London, where he has won high distinction as an etcher and as chief of the Slade School of Art, at University College, the Professor has remained a thorough Frenchman, never trying even to speak the language of his adopted country. Lately he retired from the Slade School, and his place has been taken by Mr. Frederick Brown, a young painter of much ability.

IT is worthy of note that so conservative an English publication as Punch has found it desirable to give up wood-engraving for the "process block." What does Mr. Du Maurier say to the innovation, I wonder? I have seen the originals of many of his Punch illustrations. They are drawn in pen and ink, and would reproduce very well by "process;" but, like Mr. Abbey, he has preferred to have his work cut upon the wood line by line, because, theoretically, the "process" line is more or less ragged. It is so when seen under a magnifying-glass, it is true; but the fact is not observable to the naked eye, and if the artist will take the simple precaution to draw with perfectly black ink upon smooth white paper, he may depend on getting an absolute fac-simile of his drawing by either the zinc etching or the photo-engraving process.

A GOOD story is told of the late A. H. Wyant by Mr. Bruce Crane, who, by the way, was a pupil of his of whom he was very proud. A young man called upon Mr. Wyant at his studio and asked him to give him some lessons in painting. "What can you do?" asked the old gentleman. "Oh, I can finish a landscape first rate, but I never know how to begin one," was the reply. "If that's so," remarked the veteran artist, solemnly puffing at his cigarette, "I think we can easily come to a bargain. I find that I can begin a picture without any trouble, but I have no end of trouble in trying to finish it. Now, if you'll teach me how to finish my pictures, I'll teach you how to begin yours." And with that the old gentleman blew a cloud of smoke and went back to his work.

ARTISTS should know of a trick that lately has been practised upon some of the brethren in New York. A person unknown by name to his intended victim writes to him, on the imposing letter paper of one of the richest life-insurance companies in New York, that he has seen his picture at the Academy exhibition, and likes it very much; will Mr. Titian please state his lowest price for it? The expectant artist loses no time in doing so, flattered that he has secured the patronage of one he guesses to be the president or, at least, some important officer of the company. Alas! for the delusion. The letter is only a dodge of an agent to get the picture as part payment for an insurance policy he hopes to effect upon the life of the painter.

JUDGING from the report of an interview between Sir John Millais and Mr. M. H. Spielman, editor of Black and White, justice may yet be done by the Royal Academy to the artist etcher for whom Mr. Seymour-Haden has pleaded unsuccessfully for many years. But apparently it is the illustrator only at present whose claims are being considered. Sir John says:

"I'm not free to say what I think may be, and that in the near future; but I do assure you that black-and-white, and the recognition of the men who profess it, are the subjects that are nearest my heart. Twenty-nine years ago I told the royal commission of the House of Commons that black-and-white men ought to be eligible for election into the Academy. And I said John Leech ought to be in, and so he ought! And I say now that John Tenniel ought to be, as the leader and pioneer of his great section of art. And so ought other men—Sanbourne and the rest. Of course things have changed and improved since my day. When I began to draw on the wood for certain magazines and books, the drawings we made were always spoiled in the cutting. I was the first to insist on better cutting, and Swain and Dalsiel began far better fac-simile engraving than we had known before; and Fred Walker, Du Maurier, and later on Luke Fildes

and other clever fellows, took full advantage of the improved conditions. I can't tell you what may be going on in the Academy deliberations just now, or what may be the ultimate result. But there's not the slightest doubt in my mind as to what ought to be, and I've spoken on the point many a time.

"Ah," he cried, "the development in pencil and pen-and-ink—in power of effect and character—is marvellous, and the latter-day talent is enormous! What would the great masters of old have said about it, do you think—Michael Angelo and Phidias, and those fellows? They'd have said, 'We could no more do it than fly!' And they couldn't! Why, there's a perfectly bewildering number of men who are doing splendid work with pen and brush (we always drew upon the wood itself, you know, in my time). Look at the American, Abbey, and Bernard Partridge and Caton Woodville and Ricketts and—Parkinson and—and—I don't know how many others besides!"

SIR JOHN MILLAIS, as he mentioned Leech, Tennyson and Du Maurier, surely should have included the late Charles Keane, who as an artist was the greatest of all the brilliant illustrators of "Punch." By the way, it is not generally known I have found that Millais and Fred Walker were among the illustrators of the original edition of Thackeray's works. Some of Walker's illustrations of "The Adventures of Philip" have always seemed to me to atone in a great measure for the shortcomings of the book itself, which is quite unworthy of the author of "Vanity Fair."

THE incident of the riots at Homestead, Pa., which happened shortly before the Presidential election, was used by a portion of the press so unjustly to prejudice mechanics against Mr. Carnegie, that I do not doubt he is generally considered by that class as the personification of the stony-hearted "bloated bondholder." It is true that his benefactions in the causes of education and art have been princely in their munificence; but even these his enemies would assign to a sinister motive. Those who know the man need not be told of the kindness of his nature. For those who do not, let me give some illustrations of his quiet way of doing generous things. At an exhibition of American pictures, not long ago, he took a fancy to a certain painting, and intimated to one of the Committee that he would like to buy it. That gentleman coughed depreciatingly, and pointed out some of its defects. The justice of the criticism was recognized by Mr. Carnegie, who was about to pass by the canvas when the critic remarked: "You see, X. is a clever youngster, but really he is only a beginner." "If that's the case, I'll buy the picture, for he should have encouragement," was the unexpected reply.

ANOTHER instance of his kindness to art students was shown when he commissioned one to paint a portrait of a deceased relative—from a photograph probably. The young man did not know what charge to make for it, and consulted various artists of his acquaintance, who agreed that he could not well ask Mr. Carnegie more than \$250 for the picture. He sent in his bill accordingly, but he received instead a check for \$750, Mr. Carnegie writing that the portrait had given him so much satisfaction that he thought it was worth that amount. It is not only to artists that Mr. Carnegie is generous. A well-known author, whom we will call Mr. D., was to lecture before a literary society which usually pays the lion of the evening a fee of \$100. Nine members on this occasion had each subscribed \$10 toward that sum, and Mr. Carnegie was asked to give the other \$10. He sat down and wrote a check, which he handed to the caller. "You have made a mistake," said the latter. "This check is for \$110." "Yes, I know," said Mr. Carnegie. "That's all right. I've derived quite that amount of enjoyment from Mr. D's books."

IT seems that now, not even the heavens are safe from the machinations of the godless advertising Philistine. It is not enough that the fairest scenery of hill and vale, mountain and river-side should be disfigured by this fiend. It is not enough that he scales crags and precipices so that he may leave behind him his hideous trail; he now forsooth must attack the heavens themselves. The newspapers tell us that by the means afforded by the electric search-light, backed by a magic lantern on a large scale, he can throw upon the clouds the announcement of a soap-maker or a patent-medicine proprietor, which can be read with ease at a distance of at least two miles. Poor Mr. Ruskin, in the seclusion of his health retreat, is spared this woful piece of news. He would hardly care to survive it, even if the shock did not kill him.

MONTAGUE MARKS.

ART IN BOSTON.

THE THREATENED EXTINCTION OF THE ART COMMISSION—MR. SARGENT'S AMBITIOUS UNDERTAKING FOR THE LIBRARY BUILDING—A FOX-CROFT COLE MEMORIAL EXHIBITION—THE CHANLER BOSTON SCHOLARSHIP.

WHAT an excellent thing it is to have an art commission in a city like Boston, with a reputation for taste and culture to maintain, was proved most satisfactorily not long ago in the veto put upon a banal statue of Columbus, voted by the Board of Aldermen to the place of honor in Copley Square, in the midst of three of the famous buildings of Boston—the new Public Library, the Museum of Fine Arts and Trinity Church. The origin of this raid becomes evident when it is stated that the cheap Columbus was to share the great show square of Boston with a statue of the late John Boyle O'Reilly, the brilliant young poet and journalist, of whom perhaps you never heard. The struggle was sharp, but it was decisive. The Aldermen found out, though it almost passed their comprehension, that under the law creating the Art Commission for the city of Boston they had no power whatever to dispose of Copley Square or any other public square or grounds in any such manner, nor to erect any statue or monument or public ornamentation of any kind without the approval of that commission. There was great gnashing of teeth in the meetings of the Aldermen and in those of the committees of numerous Roman Catholic societies, which had everything arranged and announced in the newspapers for the erection and dedication of the statue in Copley Square on Columbus Day. The Catholic Archbishop came to the relief of the Committee of Arrangements for the celebration by tendering a site for the rejected statue in front of the Cathedral, where it stands—weak in its legs and awkward in its arms, one of which, of preternatural length, is held up with the gesture of a necromancer who has just produced a rabbit from your hat, while the other points to a diminutive globe, supposed to represent the new world produced by Columbus—an eloquent testimony to the untold blessing of the commission established to save us from the statues presented to the city by uneducated benevolence or misdirected zeal. Of course the hot-headed and wrong-headed Aldermen, who saw or pretended to see in the action of the Art Commission nothing but religious bigotry and class prejudice, are now working to have the act that created the Art Commission repealed. These Aldermen in their ravings admit that "they don't know anything about art," but insist that the Art Commission don't know any more than they do, not being artists. But the law wisely avoided constituting the commission of artists, and selected instead the presidents of the boards of trustees of the Museum of Fine Arts, the Public Library, the local Society of Architects, the Institute of Technology and some other learned bodies to act as commissioners, ex-officio, with power to call in the aid of experts as they might consider advisable in making up their judgments. Any question of real difficulty would of course elicit opinions from the best experts of the country, or wherever they were to be found, solicited by one side or the other to a dispute. But there was no difference of opinion among persons of ordinary cultivation in the case, where the commission acted so beneficently. Nevertheless, the irate politicians are going to the Legislature; and as the Legislature last winter flatly refused to extend the Art Commission plan so as to cover the State, and legislatures notoriously represent an inferior order of intelligence, and, where corporation money is not available to prevent, demagogism holds sway, those jealous of Boston's name as an art centre are on guard to prevent repeal.

The best ornament for Copley Square would be the old Paris fountain which the architects of the new Public Library are said to be desirous of placing there. Certainly the majestic pile whose serene classicism provides an admirable foil to the startling new departure of Richardson in Trinity, must be considered the foundation and background for any scheme for the improvement of Copley Square. St. Gaudens' statues upon the low, broad steps to the entrance should set the key high for whatever goes into the square thereafter. As for the mural decoration of the interior, already splendid with a staircase in golden Sienna marble and a lofty vaulted ceiling of elaborately groined arches in the main hall, Mr. Sargent, the portrait painter, and Mr. Abbey, the

illustrator, have been at work the best part of a year, in their retreat near London, upon their designs. Sargent has essayed to picture the history of all the religions of the world from the childhood of the race. This ambitious venture by the eminent young portraitist will be looked forward to with the greatest interest the world over. Nothing has been publicly seen of his in the way of dramatic painting or historical composition, unless indeed "El Jaleo," the wonderful Spanish dancer, can be reckoned a composition. He and Abbey are occupying a revolving studio—an iron construction that can be turned, like an astronomical observatory, so as to afford the identical light upon work in hand throughout the hours of daylight. Here Sargent has collected a wonderful quantity of trappings from the East and from Italy, Germany and France, the properties of his historical dramas, with models to match.

The coming event of the Boston art season is the memorial exhibition of works of the late Foxcroft Cole, for which about one hundred and fifty of the paintings of this able painter have been assembled from loans and from his studio as he left it. If fully representative of his respective periods of development, it will be a sort of retrospective exhibition of modern landscape art. Cole was among the earliest in the movement which elevated Corot and the modern French landscape school to leadership of contemporary art, and unlike most painters of his generation, he did not balk at the new Impressionists, but accepted and at last practised on their principles. Beginning as a pupil of Lambinet, he settled down upon Troyon as the model and exemplar, and followed up his style in the painting of cattle or landscape, according to the measure of his abilities. Daubigny and Boudin had his loyal following in color, and from their honest and unconventional color to the frenzied passion for absolute truths of local color and light was but a logical step for his lifelong habits of thought.

Mr. Cole was an expert in picture-buying, and his judgment and offices were often sought by purchasers, so that he was alive to the changes of fashion in the trade. But there is no reason for supposing that his influential support in Boston of the Impressionist furore proceeded from anything but deep conviction and experience. His work, seen with the advantages of a full collection of his best examples in his successive styles, should throw some light upon the rise of the new school and the strength of its hold and influence upon contemporary landscape art. The Museum of Fine Arts has properly tendered the space for the exhibition.

One of the strongest American landscapes ever exhibited in this city is the latest Cape Cod picture of Mark Waterman, now in Williams & Everett's Gallery. Waterman is an original colorist—no painter, perhaps, of any time or country ever had a richer variety or more forceful intensity in his coloring. This picture of Cape Cod presents a waste of yellowish sands, heaped in wild drifts which the sun touches here and there with a marvellous effect of light and distance, due to the subtle accuracy of the values. An uncanny, gruesome pool of blue sea-water, left in a hollow between two lofty wind-worn dunes, heightens the impression of the loneliness of the scene and the strangeness of the by-play going on here of ancient elemental forces. Williams & Everett's, by the way, still retains its primacy among the art stores of Boston. Its history would be an interesting epitome of the development of American taste and education in art. The senior Williams died a few years ago, but his son, the present head of the house, had long before succeeded to the active duty and responsibilities of the business. A cultivated amateur as well as dealer, Mr. Williams has always been abreast of the ever-advancing changes of style and vogue in modern painting. The elder Williams saw the climacteric of the old American landscapists—Church, Hart, Cropsey, Bierstadt, McEntee, Inness, DeHaas and the rest. The younger helped bring Hunt and the French painters of the modern school to popular comprehension, and is now performing the same service for Monet and the other Impressionists.

The supporters of the Paris prize for Boston, under the leadership of Mr. G. Armstrong Chanler of your city, are delighted with the showing already made by the first holder of that scholarship, young Potter. A group of half-a-dozen drawings just sent home by him has been displayed in one of the corridors of the Museum, and received the highest admiration. The drawings have the autographs of Gérôme, Puvis de Chavannes, Constant and others of the most distinguished Paris painters written in pencil upon them, and these

masters also certify in a note which is exhibited with them that his work is such as to justify the continuance of the prize to him. His work is peculiarly delicate and subtle, so thin and light in the shading that wonder and admiration grow in contemplating the effects produced by such economy of means. The drawing is most exquisite in correctness and primness under this apparent ease of handling, and hence the gossamer-like, filmy lines establish perfect solidity for the heads, and even suggest a sort of flush of color. They are unique drawings, and perhaps the forerunner of a new school.

BOSTON, January 8, 1893.

GRETA

THE WATER-COLOR CLUB EXHIBITION.

THE two small landscapes by the late A. H. Wyant, which were at the third annual exhibition of the New York Water-Color Club, at the Fifth Avenue Art Galleries, have the peculiar qualities of the artist in even a more marked degree than his oil paintings. Graceful composition, atmosphere, "light, vaporous touch," delicate color in low and cool tones were what distinguished his work as an artist, and these are all present in his "After the Rain" and his "Landscape," simple but carefully arranged compositions of rough, open country and cloudy skies.

Around a fine example of Josef Israels were grouped a notable lot of drawings, all by ladies who have evidently learnt their art in Holland. The Israels was called "Jan in the High Chair," and showed a contented young Dutchman in that sort of barrel on wheels which keeps babies in Holland out of mischief, regarding, with much interest, the efforts of a large black and white cat to reach him from the floor. The chair is in front of the hearth, on which a little fire is smouldering, and except the mantel-shelf, with its blue lambrequin, there is nothing else in the picture. But it has all the charm of sentiment and the quiet, refined color for which Israels is famous. This same quality of color, the faded, broken tones which dominate all Dutch painting, ancient or modern, is also to be admired in Clara McChesney's very beautiful pastel, "Mother and Child," the best piece of figure work in an exhibition by no means wanting in good examples of the sort. A "Twilight at Kortenhooft, Holland," hay-stacks and pond, with a windy, after-sunset sky, by Emma E. Lampert, and "The Hut," a cottage thatched with corn-stacks, with flat stubble fields about it, by Mrs. Van Houten Mesdag, are good examples of modern Dutch landscape practice, in which the use of slightly opaque washes gives great solidity to the dark greens, browns and grays of the foreground, which stands boldly out from the lighter and usually brighter tones of the sky. It would be interesting to see what would happen to artists trained in this class of subject if the effect were reversed—if they were obliged to paint a bright, sunlit foreground against a lowering sky; but the effect always remains the same. Mr. J. Appleton Brown had several examples of the sort of effect that we have in mind; it is not at all rare in nature; his "Sand-Dunes" (pastel), against a sky full of flying clouds; his "Summer," in which apple-trees in blossom afford the high lights, and his "Christmastide," with snowy foreground and trees feathered by a fresh fall of snow. It was interesting to compare the quite satisfactory effect of the last-mentioned picture, due mainly to sentiment and composition of the obvious sort, with the feeling—that there was something lacking—which was given by Mr. Walter Palmer's much more careful and conscientious studies. The latter gentleman renders the crispness and purity of snow as few painters have ever done, and he draws its exquisite curves, as it lies heaped over rocks or on branches, as carefully as though they were the contours of an antique statue; yet, while we appreciate his excellent work, we are better pleased by a much slighter performance, in which the proportion of art to nature is larger.

Both exact observation and an instinctive talent for arrangement are to be found in the sketches and studies exhibited by Mr. George H. Clements. In his little "Sketch" of a woman with a basket of clothes, and two others about to disappear around the angle of a wall, he has been marvellously happy in seizing the exact moment when nature had placed a nearly perfect picture before him, and not less so in stopping his brush before he had included too much. The artistic sense shows also very strongly in his "On the Riviera" and "In the Nursery," and he handles water-colors as though he had dabbled in them from infancy. We shall look out for his work at future exhibitions. "A May Day,"

by Mr. Arthur B. Davies, is a good study of ploughing, but we cannot see what it gains by having the horses' heads cut off by the frame. "England's Glory" is a carefully painted and effective oblong picture of the row of old hulks at Plymouth, England, locally known as "Rotten Row." It is by Mr. Charles Dixon, some of whose meritorious sea pieces we have noticed before.

It appears to be beginning to dawn upon Mr. August Franzen, that it is possible to paint sunlight without the violent reds and yellows, greens and purples with which he has been dazzling our vision. His "Summer Memories," a girl in a garden, with flowers, has some delicacy of color, and is none the worse for it that we can see. Mr. Childe Hassam's "A Rainy Evening" is a successful city night-piece, with thronged sidewalks, wet and glistening, blurred lights and indistinct buildings. Mr. Arthur Keller, who has discovered that very pleasing tones may be produced by blending green and light red, makes good use of them in his three pictures, "A Tender Motive," young trees in spring foliage; "Peaceful Hours," girl prone, reading under tree; and "A Summer Love," girl supine, reading, elbows in hammock. We infer from the titles that Mr. Keller is young, but his work is promising.

It would be unjust to pass with bare mention the many excellent studies of flowers and still-life which formed one of the pleasantest features of the exhibition. In a simple, but thoroughly satisfactory study by Marguerite Lippincott, the subject was merely a bunch of violets in a small glass jar, with a smaller bunch on the table beside it. The background was in shadow. The excellent effect of the little composition was due wholly to careful matching of values. "Oriental Poppies," by Sophie M. Nichols, were well drawn and broadly and effectively treated. A "Study of Phlox," by Annie G. Sykes, was a successful arrangement in red and pink. "Sweet Peas" and "Red Peppers," by E. M. Scott; "Geraniums," by Caroline T. Hecker; and "Petunias," by Adele Williams, were interesting studies.

There were some portraits which were also pictures; among which were Rosina Emmet Sherwood's of a little girl with back to light; one of a young lady, half the size of life and something more than half length, showing good handling of water-color for that scale, by Sarah C. Sears; a young woman in white (pastel), by Mary R. Williams; and "Portrait of Mrs. Van V., by Adele McGinness. Of many excellent landscape studies we can mention but the following, owing to lack of space: "Early Spring" on the banks of a small stream, by Jacob Wagner; "On the Sheepscott River," an unattractive subject, but very well treated, by S. P. R. Triscott; "Mianus, Conn.," a green hill and gray houses, well drawn and laid in with a few transparent washes, by Allen Tucker; "By the Bronx," meadow with distant streaks of golden-rod, willow in foreground and cloudy sky, by Henry T. Seymour; "A Connecticut Pasture," an expansive foreground of rolling green hills and bolder forms in the distance, by Mary R. Williams; "Pine Woods of New England," a study of rocky ground, part reddened with pine needles, part green with moss, by J. H. Sharp; "Gloucester Bay from Eastern Point," by Jane G. Ryder; "Along the Pond," by Emile Stangé; "In November," rocky bed of a small stream, by Bertha E. Perrie; "A Heathery Hill-Side," by John A. Fraser; "Evening off Marblehead," by Walter L. Dean, and "Street in Dartmoor," by Carlton T. Chapman.

AN exhibition of Japanese fabrics at the American Art Galleries was of interest as going to show that, in certain departments, spirited design and artistic workmanship are still the rule in Japan. The departments referred to are those of tapestry, cut and uncut velvets and crêpes, in which, it appears, modern machinery and aniline dyes are, as yet, little if at all used. On the other hand, the damasks exhibited showed considerable deterioration. The collection represented only one factory, but that the largest in Japan, belonging to J. Kawashima, at Kioto.



A PRE-RAPHAELITE EXHIBITION.

ONE still hears much more than one sees of the English pre-Raphaelite painters in this country. We had last month an illustrated article on Simeon Solomon, who is related to that cult, although not of it, and have in preparation, one on the chief of the school, Dante Gabriel Rossetti. It is therefore fortunate that the paintings belonging to Mr. Samuel Bancroft, Jr., of Rockford, near Wilmington, Del., Mr. Charles L. Hutchinson, President of the Chicago Art Institute, and Professor Charles Eliot Norton, of Cambridge, Mass., which include almost all the Rossettis in the country, should be placed on exhibition together, as they have recently been at the Philadelphia Academy of Fine Arts and the Century Club of New York. The collection included two of Rossetti's best works, the "Beata Beatrix," the original painting of which is in the National Gallery, London, an idealized portrait of the painter's wife, done after her death, which belongs to Mr. Hutchinson, and "Found," a London street subject, painted in 1882, which belongs to Mr. Bancroft. The subject of the first mentioned is shown by the figures in the distance to be the death of Dante's Beatrice. She is shown about half length, as if falling asleep, in a balcony; a sundial by her marks the hour, and a crimson bird flies by with a poppy in its bill. In an oblong panel beneath is painted the meeting of Dante and Beatrice in Paradise. The effect of the painting is mainly due to its color, a blending of many hues of red and green. The other painting, "Found," is generally held by artists to be Rossetti's best work. It is remarkable above all for the expressions of the faces of the man and woman, who meet unexpectedly in the gray, cold dawn, in a deserted street near the river. These faces show that Rossetti's want of facility in drawing would not have prevented his rendering distinctly, any shade of feeling, however subtle, if he had wanted very much to do so. The way in which many of his paintings are spoken of, as if they were attempts to express the inexpressible (which is only another term for the inane), therefore, does him injustice. His "Astartes" and "Proserpines" and so forth are simply portraits more or less successful of the beautiful or distinguished-looking women who sat to him—Mrs. Rossetti, Mrs. William Morris, Miss Ruth Herbert, Miss May Morris and others. Mrs. Morris appears in a small painting called "Water Willow," head and shoulders showing above the twigs. Back of her is a river view, treated with a mediæval disregard of perspective; and again as Mary Magdalen, and as Beatrice in a small water-color belonging to Professor Norton. His "Lady Lilith" is a rather badly drawn and painted figure of a woman, seated in a chair, over which some white fur has been thrown, and holding a mirror. But in this same picture there are accessories which are beautifully painted, and the play of various whites and reds on a dark background—white dress, flesh and roses; red camellia and fox-gloves, rosebuds and ribbons—is so agreeable that we willingly lose sight of the inadequacy of his treatment of the figure.

Other works by Rossetti in the collection were studies of heads for figures in the picture called "Dante's Dream," now in the Walker Gallery, Liverpool, a crayon of Miss Christina Rossetti, a pencil portrait of Mrs. Rossetti, a water-color of Miss Ruth Herbert, and studies for the predella of the picture called the "Blessed Damosel," and for the foreground of another painting, "Fiammetta." These belong to Mr. Bancroft. Professor Norton, besides the water-color already mentioned, has one of "The Chapel before the Lists," a mediæval subject showing knights and ladies preparing for a tournament.

Of Mr. Burne Jones' work there was a large oil painting, "The Council Chamber," belonging to Mr. Bancroft. A pencil drawing, "Romaunt of the Rose," a water-color, "Sibyl," and a study for decoration in colored crayons and washes, "Angels," belong to Professor Norton. Besides a number of drawings and sketches by Blake, belonging to Mr. Gilchrist of London, there was an important specimen of his work, "Elijah in the Chariot of Fire," owned by Mr. John S. Inglis, of New York.

MR. HOPKINSON SMITH's water-colors at the Avery Galleries, the results of a summer's work in Venice, show some improvement on his similar work of the two preceding years, but are, we must say, less interesting than his paintings of home scenery. These sketches of quays and canals, crab-baskets and gondolas, though

extremely clever, leave us unmoved. We feel that the artist has not given himself time to be deeply impressed by his subject. As was the case last year, we find that the most satisfactory drawings are those the subjects of which might, with but slight differences, be found in the neighborhood of New York. We feel that the sentiment that Mr. Smith has put into his "Low Tide" he must have acquired on the lower reaches of the Passaic or the Hackensack; and that he learned how to paint the water, shadowed by foliage, of "A Garden Landing" and several other drawings not in Venice, but on the Bronx. Artists do not generally need to have the gospel of idleness preached to them; but those who, like Mr. Smith, share the typical American temperament, should every now and then drop pencil and brush, and all other work, and give themselves up for a season to contemplation. Seeing is thinking; and that work is likely to be of little value which is done on the spur of the moment.

* *

NOTABLE among the figure pieces at the January exhibition of American paintings at the Union League Club was Mr. John La Farge's life-size "Venetian Guitar-Player" seated on the marble base of a sarcophagus. The treatment of the drapery was, as is usual with this artist, very successful, the folds harmoniously arranged, the tones of pink and pale green, repeated in a lower key in the colored marbles of the background, rich and agreeably modulated. Other good figure paintings, though of smaller size, were: Mr. C. F. Ulrich's "Venetian Laundry;" Mr. H. W. Watrous's monk "On the Loggia" of his convent; Mr. Eastman Johnson's "A Nantucket Symposium" of village gossips around the stove in a shoemaker's shop, in the dark interior of which depth and transparency were attained with very little use of glazing—indeed, it was one of the best bits of painting in the exhibition. Mr. Brush's "Mother and Child" must also be mentioned, and Mr. F. S. Church's fantasy in white, a pretty girl quite at home in the snow, tossing flap-jacks for a procession of white bears, who are making a New Year's call.

In landscape, Mr. George H. Bogert's "Late Afternoon, Longpré," was remarkable for the play of colors in the shadows cast by the declining sun over the road and the roadside grass, in the foreground. Mr. W. M. Chase's "Noonday—Shinnecock Hills" and Mr. W. A. Coffin's "The Hay Field" were good studies of broad sunlight; Mr. Winslow Homer's "Winter—Coast of Maine" was one of the artist's successful renderings of rocks, snow and breakers, and Mr. William Sartain's "Sandy Land Near the Coast" was a delightful passage of color in browns, greens and grays.

A curious collection of a dozen suits of ancient Japanese armor, belonging to Dr. G. Morewood Lefferts, was shown in the theatre of the Club. The pieces were from one hundred to five hundred years old, and in many cases the helmets and breastplates were decorated in repoussé or with inlays of gold and silver. The suits were mounted on life-like Japanese figures of papier-mâché, which also carried the usual weapons of an old-time Japanese warrior—swords, halberds and bows and arrows.

* *

At Schaus's is to be seen a pretty landscape by René Billotte, a painter not yet much known here. It shows the outskirts of a French village from some open lots fenced off from the roadway, a subject such as may be found near any American town. In Lerolle's "Hagar" the figure has so evidently been introduced for effect that, although it keeps its place well, it rather takes away from the interest of the twilight landscape. Twachtman's "Snow-Scene" and Cazin's "Village Church" on a knoll overlooking the sea are excellent examples of their authors. A new etching by Laguerre of Titian's "Bella" and one of Mr. Frank Dicksee's "Passing of Arthur" are shown. In the last-named composition the dead king lies in the bottom of a boat which his attendants have just brought to land on the reedy shore of the Vale of Avalon.

* *

At the Durand-Ruel Galleries, along with a good selection of original bronzes by Barye, are to be seen an important painting by Delacroix, "Christ on the Lake of Gennesaret." It is one of seven variants of the same subject, painted in 1853. Another was shown in the Barye exhibition. In the present case the boat is without masts or sails. One of the rowers has lost his oar,

and starts up in desperation. Another tries to restrain him. It is valued at \$10,000. A "Shepherd and Sheep," by Troyon, is from the collection of the actor Coquelin, and has been shown at the Universal Exposition of 1889. There is a fine Corot, a view across the pond at Ville d'Avray, looking toward the painter's house, and several new Impressionist pictures by Monet, Renoir and others.

THE VANDERBILT COLLECTION OF PRINTS.

I.—THE REMBRANDTS.

WE have already referred to the splendid collection of prints belonging to Mr. George W. Vanderbilt which has been exhibited at the building of the American Fine Arts Society. The Rembrandts, Durers and the mezzotints and other engravings after Reynolds are, as a collection, unique in America; and it is not likely that more than two or three private collections in Europe can be put in comparison with this. Most are very brilliant impressions. It is usual, in noticing such a collection, to go into minute particulars as to these matters of state and condition, on which the commercial value of prints so much depends; but we will content ourselves with this general statement, believing that the majority of our readers, who have no access to large collections or even to descriptive catalogues, will thank us more for short descriptions of the finest pieces. We begin with the Rembrandts.



ETCHED PORTRAIT OF REMBRANDT BY HIMSELF.

The most important, the largest and the most highly finished etchings of Rembrandt are not in all respects the most artistic. At the first glance, any one with an eye for the picturesque would be attracted by the brilliant sketching of that version of "The Descent from the Cross" known as the "Night Piece." Its oblique composition, its dark background throwing out the agitated group of figures, and the dramatic incident of the bier laid down, ready to receive the body, at the foot of the rock in the foreground, appeal at once to the artistic sense; but a longer consideration is required by the larger and more highly finished plate of the same subject, in which the composition is rather too decidedly pyramidal, and attention is concentrated upon the wonderful modelling and foreshortening of the dead body of Christ, itself. Still, it is in the latter plate that Rembrandt shows his really great qualities—those which make it possible to compare him to the great Italian masters, with whom he has so little else in common. If, together with this "Descent," we regard the "Christ before Pilate," another large and highly finished plate, it will be seen that in both the pictorial has been to some extent sacrificed to what some people object to as the "literary interest." They both attempt, it will be said, to tell a story; yet they would be incomprehensible if that story were not already known. As Mr. Hamerton has very acutely pointed out in his "Man in Art" (which is noticed in another column), the range of ideas and of emotions that can be expressed by the countenance or by gestures is very limited when compared with what can be expressed in words; while continuous action cannot be represented at all in art, but only suggested. Some of the figures around the cross

in the first-mentioned etching show excitement, anxiety, curiosity. Their expressions are almost exactly paralleled in certain figures of the crowd who are beseeching Pilate to deliver up Christ to them in the other plate. Yet it is plain that the whole state of mind of the one set of men must have been the exact opposite of that of the other set. Evidently, as regards these persons, the main point of the story is not told. They are only, as they would appear in fact, intensely excited people. There is nothing in themselves to show that their excitement springs from sympathy, in the one case, or from hatred, in the other. The body, too, in the "Descent," might be that of an ordinary malefactor. It is handsome, but it is in no way consciously idealized. The richly dressed man who stands forth calmly directing the lowering of the body might be a Roman official, or, indeed, an Amsterdam merchant directing the unloading of a cargo, instead of Joseph of Arimathea. The answer is that, as we do know the Gospel story, we are at no loss how to interpret what might seem dubious in reality as well as in the picture if we had no such knowledge; and that even if we try to forget it, as we read face after face and figure after figure, we still make out vaguely the tremendous meaning, which affects us all the more powerfully because of this vagueness. This result, which is attained in any case, is what the artist mainly aimed at. But it is also the fact that this powerful feeling evoked by the picture gives force and consistency to all that we may remember of the Gospel narrative.

Still, to most artists the more purely pictorial "Three Crosses" seems the finer composition. A flood of light descends between masses of gloomy clouds and makes a wide circle of brightness with the crosses, the friends and relatives of Christ and the Roman soldiery in the centre. The figures within this circle are barely outlined in the most summary but most accurately descriptive manner, and those in the outskirts which are seen in shade against the light are equally well characterized, though in positions which would tempt most modern artists to regard them simply as affording a chance to secure a telling effect. To appreciate the greatness of Rembrandt, it is only necessary to compare mentally this piece with the many similar compositions by Doré; and, if the comparison is made, it will be found that Rembrandt's superiority is dramatic and literary as much as artistic.

Very much in the modern manner is the "Small Crucifixion" with the tinted background. It is all effect—the white figure on the cross, the white Virgin and the black spectator in the foreground, arranged as so many spots of color upon the gray sky. But the "Resurrection of Lazarus" is, again, a very dramatic plate, in the manner of "The Three Crosses," with simple outline work in the lights, but with no heavy masses of dark anywhere.

Entirely different is the group of plates usually described as "in Rembrandt's dark manner." A most instructive example of his way of proceeding in these night effects was afforded by the two states, first and third, of the "Jesus Christ Entombed." In the first state the vaulting of the tomb, the dress and features of the standing attendants and, in short, every detail of the composition is distinct. In the third, all except the dead Christ is covered down with a shading of fine lines, through which we make out, little by little, the forms, just as the eye would in a dark room. Other interesting plates in this "dark manner" are "The Adoration of the Shepherds," in which the light comes from a lantern; "A Philosopher Meditating," by candle-light, and "St. Jerome in Meditation," a dark interior lit by a window placed far from the floor.

A word or two must be said of some of the splendid proofs of portrait and landscape subjects. It is well known how fond Rembrandt was of etching his own likeness. He has left us a pretty complete account of his appearance during early manhood and middle age. All of these self-portraits, we believe, are included in the collection. There were "Rembrandt when Young, with Bushy Hair;" "Rembrandt with Moustaches;" "Rembrandt with a Fur Cap and Dark Dress;" "Rembrandt in Turned-up Hat and an Embroidered Mantle;" "Rembrandt Laughing;" "Rembrandt with Haggard Eyes and a Mutilated Cap" and a dozen other Rembrandts in various moods, dresses and occupations. Besides this interesting series there were very fine impressions of the third state of the portrait of Jan Cornelius Sylvius, looking up, with his finger in a closed book.

(To be continued.)

PIERRE PAUL PRUD'HON AND M^{lle}. MAYER.

HE talent of Prud'hon, while subjected to the same influences as that of David, yet, as if by a sort of feminine tact and intuitiveness, was kept in the main current of modern art, and joins French eighteenth-century painting to the 1830 school and all that is most vital in art at present. It is wholly owing to the personal element in his work that it takes this important place. His classicism, like that of Turner, is feeble, and reflects the vulgarisms of his time. If, like André Chénier, he expressed new thoughts in what passed for the antique manner, we may be sure that his manner, so far as it was expressive, was personal, and that it is but "antique" on the surface. That his was a versatile genius is shown by de Goncourt's classification of his works into portraits; compositions from the Old and the New Testament; mythology and fable; historical subjects; scenes of every-day life; allegories; decorative compositions; illustrations; miscellaneous subjects; studies, etchings and lithographs. Beside this, he had a large part in the work of M^{lle}. Mayer, his pupil and friend. Very few of his works were engraved in his lifetime; but since de Goncourt and his friends have drawn public attention to them, engravings, photogravures, and other reproductions have multiplied, so that now there is perhaps no other French artist of his time so widely known. The grace and refinement of his female figures especially are very widely appreciated.

In what we shall say of Prud'hon's life, we will try to bring into the foreground his acquaintance with M^{lle}. Mayer, as something unique even among artists' friendships. This phase of his life was, moreover, the most productive, and we feel sure that it will be, on all accounts, the most interesting to our readers.* Still, we think it best to begin at the beginning with the information that the future painter was born on April 4th, 1758, at the town of Cluny, celebrated for its abbey, whose monks were his first teachers. He was the tenth child of a stone-cutter of the parish of Saint Marcel. The house in which he was born is still or was lately standing. It had a kitchen, sleeping-room and store-room on the ground floor, and an attic, which probably served as bedroom for the children. Though presenting a by no means miserable appearance, with a luxuriant vine trained about its windows and shadowed by some fine trees, it was, doubtless, no better than Millet's cottage at its poorest. Those who believe in Government aid to artists and art schools are fond of pointing to it as an evidence of the need of such aid. What, they are accustomed to ask, would have become of this stone-cutter's son, brought up in a two-chambered cottage, without such aid? It is hardly possible that he should have been saved to art.

Nevertheless, Prud'hon loved his home and his relatives, his mother especially, and never forgot those who first assisted him to become an artist. He was a warm friend, very impressionable, and, with all his originality, he was strongly inclined to look to others for inspiration and encouragement. His temperament led him to

commit the imprudence of an early marriage with a neighbor's daughter, who became a quarrelsome and imperious wife, incapable of understanding his aspirations. His studies, his efforts to obtain remunerative work were constantly interrupted by her recriminations, whether at Paris, Rome or Dijon; he was obliged to renounce the extra three years of study at Rome which the State was induced to grant him. Returning to Paris, with his studies but half finished, he made a living for a time by painting miniatures. But his wife soon contrived to plunge him in misery. It was at this time that he took for device a hand holding a brush with the motto, *Velut mori*, "It wards off death."

But it was a bad time for many others as well, for it was the worst period of the Terror. M. Guellette recounts an anecdote which, though he had it from Arsène Houssaye, not the most scrupulous of story-tellers, yet appears to be correct. It throws light on the times and on Prud'hon's character. One day while he was at

victim was his sitter of the week before. The picture, or rather the sketch, for he had got no farther than the head, was taken by a gentleman, probably a relative of the lady, who, when Prud'hon would not accept any offer of money for it, borrowed it and never returned.

It was in 1801 or 1802 that Prud'hon began to give lessons to M^{lle}. Marie Françoise Constance Mayer Lamartinière, better known simply as M^{lle}. Constance Mayer. She had previously studied under Suvée and Greuze, and had exhibited several portraits in oils and miniatures. She was of a good bourgeoisie family, her father holding a responsible position in the Paris Customs. Immediately after entering Prud'hon's studio, it would appear, M^{lle}. Mayer began to paint historical and allegorical subjects, which she had never before attempted. It is considered certain that to her new teacher is due the sketches and compositions of these pictures, notably those of perhaps her most celebrated painting, "Innocence Prefers Love to Riches."

M^{lle}. Mayer was born in 1775. The portrait by Prud'hon in the Louvre shows her as a handsome young woman of the upper middle class, with abundant black hair and a charming smile. It is a pastel. It is summarily done—little more than a study. Her master made many other portraits of her, among them a miniature which was intended to ornament her father's snuff-box. She had been for some years studying with Prud'hon, when the Government having placed the building of the Sorbonne at the disposal of certain chosen artists, she installed herself there, as an independent painter, in the apartment next her master's studio. She was then thirty-five, and her reputation as an artist was made. She had an apartment of several rooms, but used Prud'hon's studio as her own. On the other hand, he took his meals with her, his wife having long before this time been confined as a lunatic, and she acted as his housekeeper and business manager. She was naturally disposed to imitate her teachers; her work from this time forward was in the style of Prud'hon. Formerly she had copied Greuze, and it is said that more than one portrait head attributed to the latter is in reality by M^{lle}. Mayer. To say that she adored Prud'hon is not, perhaps, to put it too strongly. He, on his part, took her devotion and her good offices with the same serene good nature which he showed to his pupil, the Empress Marie Louise, when she objected to soiling her fingers with crayons, and went to sleep during his lessons. Nevertheless, "C'est une bonne personne," said the master.

M^{lle}. Mayer did more than keep house for Prud'hon; it was in great part out of her fortune of 80,000 francs that the expenses of his household were met. She educated his daughters, and provided a dowry for the eldest. Her family being well connected, she brought many people of importance to visit him, among them Talleyrand, Milne-Edwards, Generals Guillemot and Drouot and Colonel Trézel, who later occupied a ministerial post under Louis Philippe. Prud'hon's studio became M^{lle}. Mayer's salon, and, owing mainly to her witty and agreeable conversation, he was placed on the high road to success.

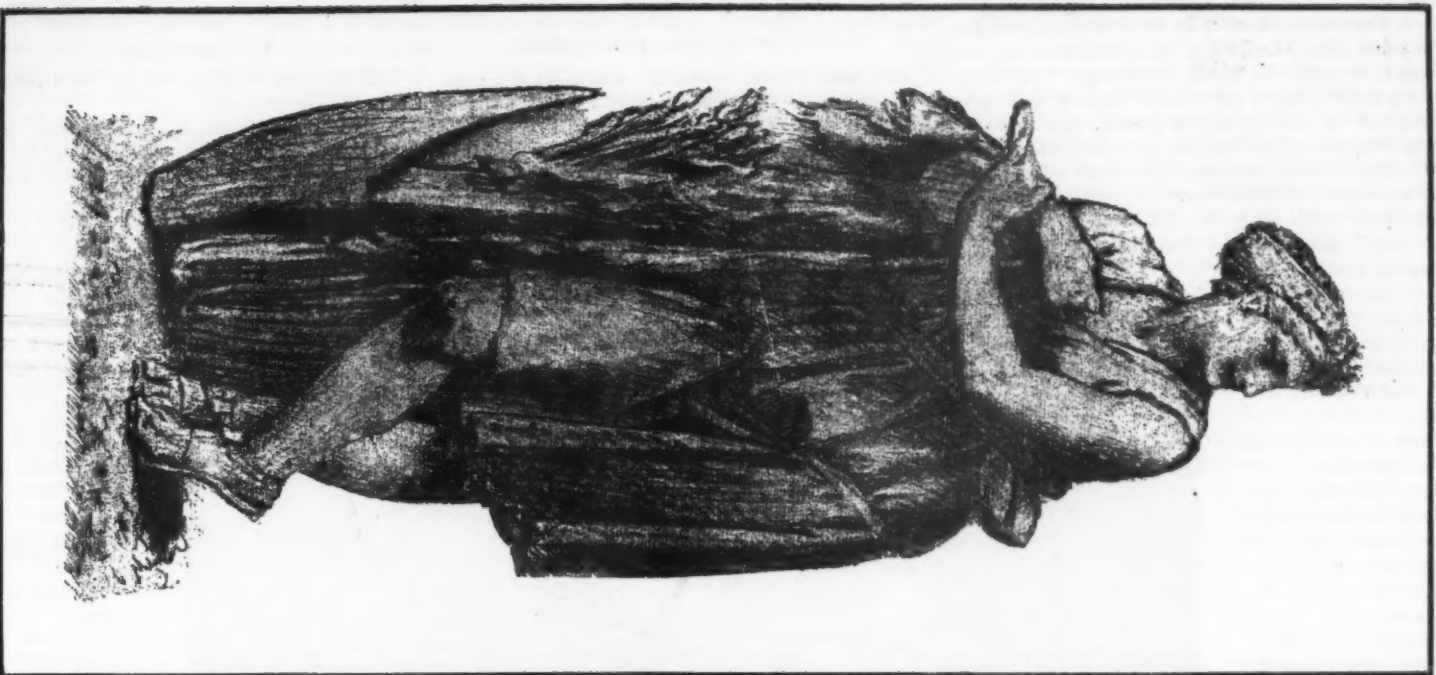
Her dearest wishes were granted when, at last, he was admitted to the Institute, and had become an acknowledged personage, and when his children—thanks to her efforts—were independently established in life. But by this time her fortune was exhausted and Prud'hon's incapacity for business was more marked than ever. Owing to some constitutional change, she who had

M^{lle}. CONSTANCE MAYER. FROM THE PASTEL BY PRUD'HON.

work in his studio a young woman, a stranger to him, entered and asked him to paint her portrait. She was about twenty, and had fine blue eyes, but seemed to have passed through some great trouble which had left its marks on her features. The artist naturally objected that she might not be pleased with a portrait painted under these conditions, but his sitter exclaimed that she had no time to wait, and besides the portrait should resemble her as she then was.

Prud'hon set to work, as was his habit, silently, but grew more and more interested in his sitter as the work progressed. At last she left, promising to return the next day. She did not come, however; nor the next day after; nor the third day. Prud'hon grew anxious about her, and as he had forgotten to ask her name or address, he took to wandering about the streets, hoping by chance to meet her. One morning he was caught in a crowd which bore him along, in spite of himself, toward a guillotine, and, raising his eyes, he saw that the

* In this matter we follow the account of M. Charles Guellette, in the *Gazette des Beaux Arts*, second period, vols. xix. and xx.



FACSIMILES OF DRAWINGS, EXECUTED IN CHARCOAL, BY PRUDHON, EMBLEMATIC OF "AGRICULTURE," "PEACE," AND "DESIGN."

been so sprightly and energetic became moody, and gave way to melancholy forebodings. While in this state, there came the order to the artists to vacate the Sorbonne (May, 1821), where the government had decided to re-install the faculty of theology. The order meant to Mlle. Mayer, not only the breaking up of their home, but the impossibility of creating another along with Prud'hon. The relations of comradeship which were quite natural and almost inevitable in the artist colony of the Sorbonne, might be remarked upon if continued outside its walls. All these circumstances so preyed upon the poor woman's spirits, that she took her own life, May 25th, 1821. She was forty-six years old. Prud'hon survived her not quite two years, as he died February 6th, 1823.

Mlle. Mayer's talent was such that many of her pictures have been attributed to Greuze and to Prud'hon. On the other hand, whenever the dealers encounter a bad copy or imitation of either of these painters, they are apt to try to create a sentimental value for it by attributing it to Mlle. Mayer. "Psyche Asleep," one of her best works, had had her signature erased when it came into the possession of Sir Richard Wallace. In her own works the drawing is better than in the majority of Prud'hon's, and although the coloring may not have all the charm of the latter's, it is always clear and harmonious. Among them are the "Mother and Children, at the Tomb of their Father," exhibited at the Salon of 1802; the "Contempt of Riches," 1804; portrait of Mme. de V—, and portrait of Mme. B— putting on her earrings, and "Venus and Cupid Asleep," in 1806; "The Happy Mother" and "The Unfortunate Mother," 1810; portraits of Mme. Voiant and of Mlle. Emilie Prud'hon, 1814. Her last work of importance, and what is generally considered her masterpiece, is the "Dream of Happiness," which was at the Salon of 1819, and which is now in the Louvre. In a boat sailing down a swift stream, with Fortune standing at the prow and a cupid at the oars, are a young man, his wife, reclining, and a child sleeping by her. The light falls upon them, while the wooded background is in shadow. The tone is cool and silvery. The young man is wrapped in a yellow mantle, the wife is dressed in a long white tunic, and the floating draperies of Fortune are part blue, part violet. The flesh painting is much admired. This charming picture will be the subject of one of the illustrations, which we shall publish with the concluding article on Pierre Prud'hon and Mlle. Constance Mayer, next month.

(To be concluded.)

PORTRAITURE IN CRAYON.

I.—THE STUDIO AND ITS EQUIPMENT.

THE trained artist knows the advantages of a commodious studio. The space in front of the easel should not be congested with the paraphernalia which an artist usually accumulates. He should have room enough to step back six or eight or more feet to inspect the progress of his work. It is necessary to get at least this distance away from the picture in order to obtain the proper point of observation. The light should come

It is a great mistake to let one's studio become slatternly in appearance. Dust should be carefully excluded.

MATERIALS.

The following materials will be found necessary for high-class crayon work:

A strainer with the crayon paper mounted on it.
Mines Noires crayon, Nos. 1, 2, 3, and holder for the same.
A box of Hardmuth's black chalk points, Nos. 1, 2, 3, 4, 5, with holder.
Black square Conté crayon, Nos. 1, 2, 3.
White square Conté crayon.
Two or three small nigrivore erasers.

Holder for the nigrivore eraser.

One large eraser with bevelled end.

A box of burnt rubber.
Conté crayon in the wood, No. O.

Velour crayon.
A bottle of "peerless" crayon sauce.

Black sauce crayon in foil.

"Peerless" stump, bunch of small tortillon stumps.

One large gray paper stump.

Mortar and pestle, if you prefer to make your own crayon sauce.

A black apron.
One pound of pumice-stone.

Other essentials coming under this head will be mentioned later on. And now we come to the specific use of the materials:

The crayon strainer is the frame over which cloth is stretched and tacked, the crayon paper being mounted on the cloth. This contrivance may be bought at the art stores ready mounted. Should the student prefer to construct the strainer and mount the crayon paper himself, the following information will be useful: The frame of the strainer is made of four strips of pine wood two inches wide, one inch thick on the outside and three quarters of an inch on the inside, making a quarter-inch bevel on the inside of the face. These are nailed together and glued. To this frame tack a piece of bleached muslin free from knots and rough places, which has been cut two inches larger each way than the frame. Use six-ounce Swede upholsterers' tacks, placing one in the centre of the outside edge of one side and another

directly opposite, stretching the muslin as firmly as possible with the fingers. Then place a third tack in the centre of the outside edge of the top and a fourth in the centre of the bottom of the frame, stretching as before. In finishing, use pliers in addition to the fingers, and bear in mind the expediency of always stretching from the centre toward the corner, or you will have wrinkles in the muslin. As this process should be thoroughly understood, I will give minute directions for completing the operation.

Having already placed the four tacks as above instructed, stand the strainer on its bottom edge on the floor, with the back toward you, and put in the fifth



"HARMONY." GROUP DESIGNED BY PRUD'HON.

from a northern exposure when possible, and if a side light is used the lower part of the window should be darkened so that the light will fall at an angle of 90°. The easel should be so placed that the light will strike on it from the left-hand side. The side walls of the studio should be of a neutral tone and not in any of those glaring colors which give reflections. A dark red is generally approved. When convenient the artist should provide his workshop with draperies—tapestries will not be out of place if his purse be fat—so arranged as to produce the most harmonious and artistic effect. It should be remembered that a pleasant environment is in itself a spur to the accomplishment of good work.

tack two inches to the right of the third—viz., the one on the top previously mentioned. Instead of stretching the muslin directly back in a straight line toward you and at right angles to the fourth tack, you must draw it with the fingers toward the right-hand corner. Then finish stretching, and tacking this edge to the right-hand corner of the top, place the tacks two inches apart, taking care only to draw the cloth sufficiently to have it perfectly smooth and straight on the edges, leaving the stretching to be done with the pliers. Next turn the strainer on the side edge and tack at two-inch intervals from the centre of the upper side to the right-hand corner, the same as before, and then tack half of the bottom edge and half of the opposite side in the same way. You will observe that thus far you have only one half of the muslin tacked—that is, one half on each edge—and you now complete the tacking, using the pliers to stretch the muslin thoroughly. This method has the advantage that you can stretch the muslin on the strainer and get it on better and in less than half the time required by the old method; also that you stretch the whole surface of the muslin with the pliers, and accomplish it with only half the labor.

The list of materials under present consideration comprises those which are used in free-hand crayon work, and also for finishing the different kinds of photographic enlargements.

The Mines Noires crayons vary in degrees of hardness according to their number, 1 being the hardest and 3 the softest. They are generally employed in the first process or the laying in of the portrait, especially in the line effect produced by the crayon pencil. The No. 2 is always used to go over the charcoal outline, thus preventing the latter from rubbing off.

The Hardmuth crayon points, manufactured in Germany, under proper manipulation produce very fine gray effects, being used in the finishing of the crayon wherever required.

The black square Conté crayons receive their name from a French chemist who invented them. They are employed whenever a broad effect is desired, their size and shape to a great extent indicating and determining their use. Ordinarily they are serviceable in bringing out the character and the style of dress, as with them may be reproduced the more pronounced patterns of cloth and the coarser textures. The No. 1 Conté crayon is mixed with black crayon sauce in foil to make the "peerless" crayon sauce; Nos. 2 and 3 are used in representing the clothes and the broad effects of shadow in general.

The employment of the square white Conté crayon is almost exclusively confined to the making of the high lights in white drapery.

The small nigrivore erasers are helpful in making the lights as the crayon nears completion. The large eraser is a convenient instrument with which to make the broad lights in the clothes and background, if the task be a portrait.

With the burnt rubber the student may remove the crayon marks from the surface of the paper instead of erasing them with an ordinary rubber, in which latter named process a mottled, dirty effect would be left where unsullied lights were aimed after.

Conté crayon in the wood, No. O, is particularly adapted, by reason of its hardness, for finishing touches and for completing the stipple effect.

Velour crayon, on account of its softness, is used in producing what might be called a velvet effect; also wherever a decided black is to be made. The "peerless" crayon, in virtual co-operation with the pumice-stone, produces the background. Its ingredients comprise three parts of the No. 1 Conté crayon and one part of the crayon sauce in foil. The No. 1 Conté cray-

MIXING COLORS FOR TAPESTRY PAINTING.

I.

THE extreme crudity of the indelible dyes required for legitimate tapestry painting is a stumbling-block to the beginner. The Grénie liquid dyes, which are very strong, are the best of their kind, and though they are few in number, are more than sufficient for executing the most elaborate work. Every conceivable tint of the most artistic coloring can be made from them if judiciously mixed and diluted with water and a medium especially prepared for them. This medium is absolutely indispensable to secure the permanency of the colors. The dyes are hardly ever used in their pure state on account of their raw intensity, but exception is made in certain cases where it is essential to use a pale pure tint for local coloring, also for blocking in the markings of features and broad shadows in face and figure painting, when pure sanguine is invariably used. This color is an intense brick red, inclining to a burnt Sienna tone when used in full strength, but it approaches vermilion when slightly diluted, and a beautiful local flesh tint when medium and water is just tinged with it. When steamed this color is inclined to come up stronger than before, so that great care must be taken to counteract its brilliancy in the shadows with green, made by mixing indigo and yellow.

Indigo is used pure, but much diluted, for sky; it also is liable to deepen in steaming, which gives it a greener tinge exactly suited for a soft clear blue sky. Indigo is invaluable for mixing with other colors, such as for greens of every tone, and ultramarine blue should seldom be allowed to replace it, because the greens made with the latter are apt to dry on the canvas very differently from the way they look on the palette, and are therefore disappointing. One of the most useful greens is made with indigo, yellow and cochineal, the latter counteracting the staring grass green, the combination of the other two, and an exceedingly soft green is the result. Several tints varying in

tone and depth can be produced by altering the proportions of these three colors in mixing.

Only one yellow is necessary in tapestry painting, although pale chrome yellow is sometimes employed to give a sunny look on foliage, but chrome should never be used in drapery. The one indispensable yellow resembles a rich Indian yellow in water-colors; much diluted it gives a beautiful pale lemon shade for the local tint in yellow draperies; mixed with sanguine, it makes a rich orange; added to ponceau and cochineal it produces a beautiful terra-cotta shade;

with gray it makes just the same tint that can be produced in oils or water-colors by an admixture of pale lemon yellow and ivory black.

Every shade of gray can be made by mixing indigo, yellow and cochineal, with a much smaller proportion of sanguine. The gray that comes ready mixed is just the right color for shadows in white drapery, and to use it saves trouble. Gray and ultramarine make a charming shade of Gobelin's blue; the same mixture serves for blue eyes. Gray is useful also for the general blocking in of shadows in stonework or marble. EMMA HAYWOOD.



"INNOCENCE." FROM THE PAINTING BY PRUD'HON.

on must be pounded very fine in the mortar; for if any large grinding particles remain in it they will produce awkward and distorting black streaks on the paper when used. The best "peerless" sauce is manufactured by the F. W. Devoe and C. T. Reynolds Co. The student would save himself time and annoyance, and get it cheaper and better, by buying it instead of making it.

The small tortillon stumps, it seems to me, must at no distant day supersede all others in producing on and about the face the stump effect. J. A. BARHYDT.



"THE PROGRESS OF FLORA." FROM THE PAINTING BY PRUD'HON.

SIMPLE LESSONS IN PEN DRAWING.

I.—HINTS BY MR. E. J. MEEKER ON ILLUSTRATING.



FOR any one who intends to make a living by illustrating it is best not to confine himself to one line of work," said Mr. E. J. Meeker, who is a veteran illustrator, although still a young man. "You may by making a specialty attain to greater excellence in this one branch, but you will find, unless you achieve a great reputation for one particular thing, that you are called upon

continually to furnish drawings of figures, buildings and landscapes, as the story or subject may require.

"If you are thinking of doing much for the newspapers you must learn to do things as simply and with as few lines as possible. Keep your lines open, and avoid running them very near together in parallels or cross-hatching, or when your sketch comes to be reduced, as it invariably will be, you will leave some very unpleasant blots or confused splotches of ink that mean nothing. But more of that when we get further on.

"You want to know what you must provide yourself with to make a beginning. You should have a good lead-pencil, one that is not gritty. This is for making

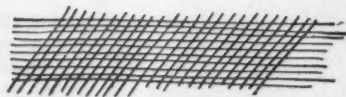
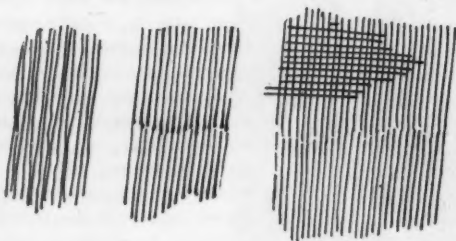
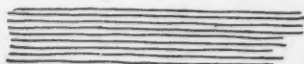
would in running scales and practising exercises on the piano. You will find that you cannot easily make upward strokes with your fine pen, nor allow it to rest heavily at the end of a line. The first thing to acquire

keep these strokes as uniform as possible, so as to preserve an evenness of tone. If you are at any time obliged to represent undulations or unevenness of surface you will find it easy enough to get the effect of these shadows. But you will not, as a beginner, find it so easy to keep your tone uniform and pure.

"All of your shading so far has been done by cross-hatching. You will not need very much of this in newspaper work. When you do use it, the lines must be kept very open and wide apart. For instance, none of the cross-hatching in these illustrations, except perhaps that in 5 or 7, would reproduce well in a newspaper, because your drawing, probably, would be reduced one half, and that would bring your lines so near together that they would simply be one blot of ink. But in drawings for high-class weeklies, magazines or books, you would be likely to get many of your effects in exactly this manner.

"Another way to express shadow or depth of tone is by the thickening of the lines. In 8 you see how this may be done with perpendicular lines. This is a simple, direct method, which will be often found desirable, especially in representing smooth surfaces. In newspaper illustration it is one of the most effective ways to express the darks.

"In 9 you have a feeling of convexity given by slightly curving the horizontal lines and grading them from thick strokes out to thin light ones. You may begin at the light end and gradually thicken your strokes, or you may reverse the process, just whichever you find easier to do. The effect is the important thing to get; but be sure you will not accomplish that until your pen is so completely under your control that it will work lightly,



PEN DRAWING. FIGURES 1, 2, 3, 4, 5.

the first lines of your sketch. An M (medium) Dixon or any good pencil of about this degree of hardness would be right. I use a very fine pointed pen, say Gillott's 303. My personal preference is for the French drawing liquid ("encre de chine"), or Indian ink, rubbed down in water. If you are where you can obtain neither of these, you can use a good quality of *absolutely black* writing ink.

"A little Chinese white for bringing out high lights is also well to have on hand, but you will not need that for some time if you are a beginner, as the thing to learn first is how to express ideas with simple, frank pen-strokes.

"Be sure to get a good hard-surfaced Bristol-board or highly finished (calendered) writing paper; anything else will be likely to catch the sharp pen-point. A sharp knife may be used for erasing; but I would advise such care that an eraser will not be needed.

"We will suppose now that you are ready for your first lesson. You can draw well from nature, landscapes, figures and bits of interiors."

"But I know nothing about the use of the pen," put in the pupil.

"Exactly. And that is what you must learn in order to make acceptable illustrations for publishers. Nothing but a pen can give snap and spirit, and a certain kind of delicacy; but it requires a firm, practical hand to do even respectable work. A person with unsteady nerves or a shaky hand will never make a good pen draughtsman. The necessary qualities are firmness, lightness, precision, and freedom of touch.

"You must get your hand under control just as you

is firmness of touch. In order to do this, draw some horizontal, parallel lines, as in Fig. 1. Draw from left to right, taking care to keep the lines an even distance apart and of uniform thickness. A quick, free stroke is also necessary to give the lightness and evenness of tone which you wish to acquire. That looked very simple, did it not?" said the teacher; "but you would not find it easy by any means. Still perseverance will soon enable you to master these purely technical matters.

"The next thing to try is perpendicular parallel lines. Two things to be avoided are the results in Figs. 2 and 3. In the latter the pen has been allowed to rest too heavily at the end of the line, and if you wish to continue these lines as I have in Fig. 4, you have a distinct shade through the centre, and great unevenness of tone. Make your strokes like those in 4, and try continuing them afterward as evenly as possible.

"You may next practise cross-hatching by horizontal lines, as in 4. Be sure to let the hand rest lightly on the paper in all of these exercises.

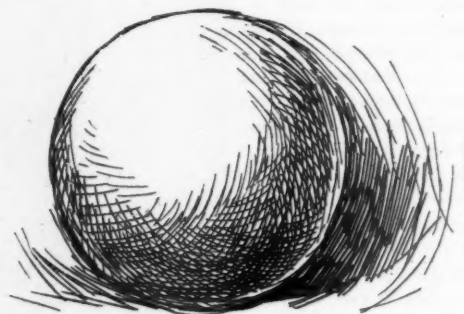
"In No. 5 we have an example of slanting lines. You will perhaps find your tendency is to curve slightly the strokes; but you must overcome this, and accustom yourself to making straight, even lines before you attempt curves. You may make your strokes up or down, whichever comes easier to you, for as your pen is held in a side position, you will not have to contend with resistance from the point.

"When you are quite sure of your straight lines you



PEN DRAWING. FIGURE 12.

may try the parallels slightly curved, as in 6. Simple cross-hatching, also in curves, from left to right is shown in 7. When you wish to deepen the shadow, you may make the third series of lines. You should take care to



PEN DRAWING. FIGURE 11.

firmly, accurately and freely; and, as I said before, it is a most charming implement, and capable of beautiful result when it—or rather the hand which holds it—is well broken in.

"Number 10 is simply an exercise for obtaining great depth of shadow by cross-hatching. Try to keep the openness and evenness of the lines as far as possible in this; and in working down to the extreme dark, let the ink dry before crossing with more, so as to avoid a blot.

"When you have gained a certain proficiency in making pen drawings, you will of course not be bound down by these precise methods of expressing light and shade. Good artists are continually striking out in paths of their own making, and discovering ways of getting at effects which are peculiarly their own. But whether you afterward make use of these methods or not, you will need to use them at first, and at any rate you must train your hand by them."

MANY feeble drawings have been executed in Indian ink which may have created some degree of prejudice against it, just as some people have a contempt for lead-pencil because it is the instrument of beginners. We ought to keep well on our guard against prejudices of this kind, and judge things strictly on their own merits. Feeble persons often write verse, but a powerful mind may also express itself in verse; feeble people often speak English, yet it is the language of great orators. There is no reason why artists of the most consummate science should not use Indian ink.—Hamerton.

EASY LESSONS IN FLOWER PAINTING.

II.

SINGLE ROSES are another simple study for the beginner. Rose madder and white, shaded with a very little black and terre verte, make a good general tone. If the background should be brown, add a little Raw Umber. Whatever the color of your background, it must be repeated in the shading of your flowers. Above all things, group your flowers gracefully. Let some of the petals be turned as though the wind had done it, or have a little shading to give the curled look we so often see. The leaves should have here and there a reddish tint, which can be made by Burnt Sienna. Here and there let a worm-hole be seen, or a torn leaf, to increase the resemblance to nature.

Medium Zinobor Green is a good green for rose leaves, and you can vary it as you choose by making it lighter or darker.

Should you want a more permanent green, mix Cadmium Yellow, Permanent Blue and Light Red together, with Raw Umber added for the darker shading.

Stems of roses and the main branch require very careful attention. In the first place, do not make your stems larger than the stalk they grow from, for this gives a clumsy look, and is a libel on nature.

Where you have painted a long branch and find it has a stiff and bare look, bring a few leaves directly over it, or paint another branch across it in a careless way.

Reddish leaves are often seen on rose-bushes, and a few mixed with green leaves in a painted picture give variety and beauty; that is the effect we are striving for. These red leaves can be painted with Burnt Sienna, with Yellow Ochre and White for the light parts, and Raw Umber for the dark. When the painting is dry, glaze with a little Rose Madder mixed with a drop of siccative, which will aid in the drying. This glazing will give a very good effect, and as the Rose Madder repeats the red used in the roses, harmony is secured.

Your painting will not resemble nature if you omit the thorns. These will require the same color as that used on the stems and branches they grow from. Do not put on too many thorns, or represent them as growing in a regular way. They should be scattered over the branches and stems irregularly, pointing in different directions. A small sable brush will be found best for small work of this kind. The directions given for painting a pink rose will answer for any single pink flower such as a wild honeysuckle.

Let me repeat the caution about cleaning your brushes carefully when passing from one color to another. You may be sure that if, after painting a light pink rose, you proceed to take some green on your brush and work a leaf in, then return to the rose, neither rose nor leaf will be pure or agreeable in color.

WHITE is a difficult color for amateurs to manage, and almost invariably when they paint a flat white surface they omit shading. A rule easy to remember is that white reflects all colors near it. For instance, white curtains in a room will reflect the red of a gas-shade when the gas is lighted, and so much so that at first glance you would think the curtains were red.

Place together a pink and a white rose, and you will notice the glow cast by the pink rose upon the white one. Use a little black in shading the white rose, but very little, and add to this green, to reflect the color of the leaves, and rose madder to repeat the color of the pink rose. Then, on the side nearest the pink flower, work in some rose madder and white for the reflection, and you will have harmony of color. Shade the pink rose with black, green and white. These colors repeat those of the leaves, the black giving depth if used with discretion.

Snowdrops are simple flowers for a beginner, and are easy to draw. When you are ready to paint them, take terre verte and a pinhead of black, thin them with turpentine, then wash over the flowers. Thinning with turpentine renders the colors so transparent that they make a color suitable for the first coat, and give a surface to work upon. Deepen the color in the shadows by using more paint and less turpentine. Never put on the second coat until the first is perfectly dry.

Next, you must consider what kind of background the flowers will need. Ordinarily we see them surrounded by grass or foliage of other plants, they grow so low; but a very pretty effect can be secured by placing them in a vase, with blue sky behind them, as if on

a window-sill. Lay in the flowers with white, and while still wet work on the shadows, using ivory black, yellow ochre, permanent blue and white. These colors make a bluish gray which harmonizes with the sky. Shade very delicately, for too much black gives an unnatural appearance. After you have laid on the colors, following the long outlines of each petal, pass your brush lightly across in the opposite direction. This will blend the colors and give a rounded, natural look to the petals. All single flowers should be painted in this manner. Zinnober (medium) is a good green for flowers of this kind, and can be lightened by adding chrome green and white, or darkened with raw umber and permanent blue.

SINGLE YELLOW ROSES are very effective for decorative purposes. The colors necessary are cadmium pale or cadmium deep; chrome and orange yellow can be substituted, but are not permanent. Arrange the flowers as gracefully as possible as you sketch them in, leaving the fine stems for brush work. Next wash over the roses with raw Sienna and turpentine. When this coat is dry, use cadmium pale, shading from that into cadmium yellow; then use a little cadmium deep, shaded into burnt Sienna and black and white, which give the deepest shading required. Sometimes the roses are very light in color. In that case cadmium pale and white should be mixed, but the mixture of white with yellow deadens the richness of the yellow, and after the flower is finished it will need to be varnished to remedy this defect.

After the petals are painted, the calyx must be put in and nicely proportioned to the blossom or bud; made oblong in shape, and neither round nor larger than the bud, nor too small to support the bud or blossom. Yellow roses have leaves of a reddish cast, best rendered with raw Sienna. Two coats of this are necessary, for raw Sienna, like all transparent colors, is liable to crack. While the second coat is still wet, work in burnt Sienna for shading, and a very little Indian red. Yellow ochre can be used for the highest lights on the leaves if any of these are green or zinnober (medium). By working the colors named above in different ways the leaf colors can be greatly varied, and where a more pinkish tinge is desired, a glaze of rose madder and megilp put on after the leaves are dry will give it.

Another fault of amateurs is that of notching rose leaves as regularly as if they were cut out with the scissors. A few notches only are necessary to give a serrated look to a leaf. Give variety to the edges, turning some and breaking others. Paint in a few withered leaves, and do not disdain to imitate the worm-holes you see. Attention to these details will give character to your work.

Paint the stems with raw umber, with a touch of burnt Sienna added. The stamens will require burnt Sienna unless the flowers are very light, when green must be used. Roses of other colors have yellow stamens, but nature has provided the yellow rose with a contrasting color in her stamens that is very striking.

Use a round sable brush—No. 7 black Russian is good—and having made a fine point, take the paint on the end and hold it straight down, making a dot. Wipe your brush often, and do not work the colors together too much.

Single yellow roses grouped with red ones are very showy painted on porcelain plaques, opal glass or on black satin.

B. M. SMITH.

"MUST one get form before trying to express motion?" asked one of Madame Le Prince's pupils. "Do you see from the window that wheel in motion?" was the reply. "How do you know the wheel is moving? Because you cannot see its form. Is not that the best possible proof that you see motion before you see form?"

"In making a study of a white or bright flower," another asked, "do you not deepen the tone of the background just behind the flower?"

"You do not deepen the tone. Nature does it. It is true that behind a bright color everything looks dark and dull. Why it is we do not know. That law of optics is not yet formulated. In a drawing this dark shade behind a bright object gives an effect of depth of atmosphere."



DRAWING FOR BEGINNERS.

II.—INSTRUMENTS FOR MEASURING SIZE AND DIRECTION.

DRAWING depends on measurements not of objects as they are, but as they appear, and for this it is well to have certain simple instruments, and to know how to use them. The most important of these is the plumb-line. A thread with any heavy object, such as a key, tied to one end of it will do; but the beginner who is likely to be troubled by imperfect instruments will do well to provide himself with the article as it is sold in the art stores—a pretty strong cord with a conical piece of lead attached. When held up in one hand (its oscillation being checked by the other) and allowed to hang freely, its leaden plummet stretches the line to a true perpendicular. This provides a *measure of direction* to which all lines approaching the perpendicular can be compared. Held taut between the two hands, parallel with the top of the drawing-board, the string will represent a horizontal line, and will measure the degree in which any line in the model approaches the horizontal. Holding the string taut at arm's length, one can measure with it the apparent length of any line of his model, or the distance between any two points. The beginner should make his drawing to the scale thus given to him, so that he may be able to compare directly and without calculation the lines on his drawing with his measurements.

The plumb-line, then, enables its owner to measure proportions and directions; but as regards the latter it leaves a good deal to the judgment; but since the aim should be to cultivate the judgment, this is so much the better. When one has made sure of horizontal and perpendicular, however, angles can be measured exactly with a rather stiff pair of compasses, by opening the legs more or less; and at the end the artist takes all such measures as he needs with his crayon or the handle of his brush, holding it at arm's length to coincide with the line that he is copying, and measuring the line or some part of it by moving his thumb-nail to or from the point of his crayon or the tip of his brush.

Artists measure curves by means of the angular lines enclosing them. The more pronounced the curve the sharper the angle; and when the curve nearly approaches a straight line it is represented by one in the first "blocked-out" sketch. In the same way they substitute planes for curved surfaces in the preliminary modelling of a subject. Planes and angles can be measured and compared with one another much more easily than curves.

FAN PAINTING

IN the last number of THE ART AMATEUR directions were given for stretching and painting a mounted fan. Some additional hints may be welcomed by those who have availed themselves of the instruction already afforded.

The amateur will soon find that it is necessary to use turpentine freely with the colors, and not put them on in their original thickness; the brush, if touched a second to blotting-paper, will not be too wet to apply to the fan. A landscape can be painted in water-colors over both foundations by using a little glycerine with the water in mixing the colors and with Chinese instead of special white to blend with; but oils are far easier to manipulate, except for those who are experts at water-color painting. The process of again placing the fan in position is the next thing to be considered. A piece of tissue paper should be held between the fingers, and each fold pinched into its original crease. The fan should then be shut, tightly bound with tape and laid aside for some hours, when, if it does not open and shut freely, it must be closed again and a weight placed on the handle. It should be thoroughly dry before it is taken off the cardboard.

The fan decoration published in our December issue could be utilized in various ways; for instance, portraits of personal friends or of members of one's family could be inserted in the circles, provided the artist had skill in miniature painting. A pretty present for a bride would be a cream-colored or white satin fan with a view of her late and future residences, or some spot beloved for its associations, surrounded with flowers, the combined monograms of bride and groom being placed at the opposite side in colors.

LANDSCAPE PAINTING IN OIL COLORS.

THE following extracts are from the little manual, "Practical Hints for Beginners in Oil Painting" (a copy of which every subscriber to The Art Amateur is entitled to receive free, if the subscription is entered before March 1, 1893):

To sketch a landscape, draw only the outlines of mountains, the water line, where land and water meet, and all buildings of any kind; also rocks, boats and any large objects.

Foliage must be worked out with a brush; only the outlines of the mass of color should be drawn, and no detail. The largest trunks of the trees can be drawn, but the small branches must be put in afterward with a sable brush.

After your picture is sketched in, the next thing to do is to paint the sky, putting in the light part first. If there is a sunset effect toward the horizon, put that in, gradually working toward the top by adding darker colors, such as blue, to your bright tint. This deepens the tint, and your colors may gradually grow darker as you near the top of the picture. This rule applies to all pictures; whatever the lightest or brightest color of your sky, put that in first. There is a reason for this: when the brush is filled with bright color, it is easier to deepen that color than to make it lighter, if dark. You can use the same brush all over a sky by being careful to use the light tints first.

For the foliage, cover in the first time with a wash of raw Sienna, and turpentine to thin it. As the paint dries quickly when mixed with the turpentine, you can lay in your foliage in a few minutes after this is put on. Where the shadows are very dark, Vandyck brown can be mixed with the raw Sienna and turpentine.

The ground in the middle distance can be covered the first time with yellow ochre, raw umber and white. For the second painting, have the colors follow those of your copy.

Color laid thinly on a dark ground appears colder—i. e., bluer—than its natural hue, whereas a thin coat of color, on a light ground (such as an ordinary canvas), assumes a warmer—i. e., a more orange hue.

Except for the sky, distance and water, one painting is seldom enough for a landscape. If possible, finish the sky in the first painting; also the distance, which should look soft if finished at once. The water may need more shadows in the second painting, but the strong high lights can all be put in the first painting. Always draw in the trunks of trees and branches, and the foliage which comes against the sky, while that is wet. This minimizes the danger of the paint cracking, and if you cannot make the effects dark enough, that can be remedied in the next painting.

Be careful not to have the branches of your trees larger than the main trunk. Ridiculous as this caution may seem, observation will show that the mistake is often made. The way to paint a branch is to begin at the extreme end, and paint toward the trunk. Paint lightly at first, and gradually press the brush harder until you join the trunk. The finer branches should be drawn in with a small sable brush.

Always repeat a color; for instance, if you have an autumn scene, and you have a larger maple tree, all aglow with red, repeat the red, either in the dress of a child, or in some flowers at the foreground. Do the same through the whole picture, to make harmony of color.

Let the color of the sky form the key to color for the whole picture. A rock in the foreground can always have touches of bright sky tint on, for high light; also trunks of trees and foliage; in fact, anywhere that a high light is needed the sky tint should not be forgotten.

Always paint land with a side stroke; that is, straight across the canvas, except a bank; then, have your brush follow the form of the bank. A path should always be painted straight across, and with a short stroke; for a path generally has a broken look. If you follow the line of the path without raising the brush scarcely, it will look like a stream. The foreground should be painted in short strokes straight across, and in a foreground often vary the color, to give variety to the work.

For high lights in the distance use the brightest sky tint, for the more distant an object is the more it partakes of the colors of the sky, because the sky represents to us atmosphere, and that pervades everything. As objects come nearer to us, there is less atmosphere between, and they stand out stronger. The beauty of the coloring of a landscape lies largely in the sky blend-

ing into the distance, and growing stronger and richer as the foreground is reached.

SKIES.

Too many words of caution cannot be spoken about skies. It is much better to finish a sky at one painting, putting on clouds also; and a soft, beautiful effect can be obtained by rubbing the clouds with the fingers. Do not be afraid to use your fingers, for some of the finest blending is done that way. It will be found necessary sometimes to put on more high light or to change the tone of the sky. If you have a cold blue sky, and you want it to look warmer, take, after your picture is thoroughly dry, a little raw Sienna on your bristle brush, and put on; rub it all around, and then take a clean white cloth and rub off all you can. You will be surprised at the different effect your sky will present. Should you want a redder look, rose madder and poppy oil rubbed on the same way will give a beautiful reddish glow to the picture. Do not use much oil; a drop or so mixed with either rose madder or raw Sienna will be sufficient, as they are both transparent colors. The broad style of sky painting is most effective; use a bristle brush about one half an inch wide. For ordinary skies, on a canvas from 12x16 to 18x30, put the color on with a stroke not more than half an inch long; do not work the colors together too much, if you want them to look rich.

Sometimes a stippled effect is wanted; then put on the colors with a bristle brush, large or small, according to the size of your picture. Always lay in the skies with a flat bristle brush; after the color is well laid, take your blender and make a pat with it, holding the blender straight; never make a stroke, as that gives a brush effect; do not press too hard with the blender and the effect will be much better. Always begin at the light part, and stipple from light to dark; if you go from dark to light you will get the light part all dark, and then it is not easily altered. It is better to go over a stippled sky twice with a thin coat than to put on one very thick one; the effect, when finished, is better.

Blending is simply passing the blender lightly over the skies, giving, when finished, a very smooth effect.

Never use Prussian blue or Antwerp blue in skies; they look well when first put on, but will become green with time, and eventually turn very dark.

SKY TINTS.

A blue and white sky, modified by adding a little yellow ochre to the blue and white, gives a very fine color.

Purplish skies are made with rose madder, black, permanent blue and white.

SUNSETS.—Cadmium, vermilion and white. Rose madder, cadmium and white. Yellow ochre, vermilion and white. Aureolin and white. Cadmium and white. Venetian red, yellow ochre and white. Jaune brilliant and white. Aureolin, vermilion and white. Aureolin, rose madder and white.

SKY COLORS.—For a dark blue sky, use permanent blue, Indian red, black and white.

GRAY SKY.—Black, permanent blue and white.

GREENISH SKY.—Yellow ochre, permanent blue, black and white. Permanent blue, terre verte and white, or, permanent blue, emerald green and white.

REDDISH GRAY.—Indian red, black, permanent blue and white.

CLOUDS.

To make a soft cloud, it is necessary to put it on while the sky is wet, for a cloud not properly worked out mars the whole picture. Useful mixtures for clouds are:

Black, permanent blue and white.

Black, light red and white.

Black, rose madder and white.

Black, Venetian red, yellow ochre and white.

Black, Indian red and white.

Black, vermilion and white.

When a cloud is very bright and warm, a little yellow can be added; and if a greenish gray, terre verte mixed with black, light red and white, gives a good tone. A browner look is sometimes found in moonlights; in that case add asphaltum or bitumen to the black, adding yellow ochre where the light grows stronger.

One great mistake amateurs make is in making clouds too dark, and having them stop too abruptly, without blending edges in the sky. Avoid this, as harshness of the clouds shows plainly amateur work.

The color of the sun when seen late in the afternoon toward sunset may be represented by a tone of warm golden yellow. The clouds around it will be so materially influenced by the state of the atmosphere that no

general rule can be given in regard to their coloring. One good rule to be followed, however, is to make the grays warm and yellow in quality, with sometimes reddish or golden tints where the sun's rays directly illuminate the surrounding clouds. A good general tone of gray for this purpose is made with white, yellow ochre, a little ivory black and madder lake, adding light red, raw umber and a little permanent blue in the darker clouds. For the sun itself, use light cadmium, white and orange cadmium, qualified with a very little ivory black and white. If the sun is reddish in appearance, add a little vermilion.

A USEFUL PALETTE FOR LANDSCAPE.

Permanent or ultramarine blue, rose madder or madder lake, cadmium, 1, 2, 3 and 4, yellow ochre, Jaune brilliant (light), Jaune brilliant (deep), Caledonian brown, raw umber, ivory black, light red, raw Sienna, burnt Sienna, Venetian red, Indian red, terre verte, vermilion, zinnobor green (medium), asphaltum, emerald green, Van Dyck brown, green oxide of chromium, Indian yellow, white.

FOLIAGE.

Distant foliage partakes of the color of the sky; the more distant, the more sky tint. Should the sky be a warm sunset, add a little black and permanent blue. When the sky is of a cool tone, then a neutral tint composed of permanent blue, light red, raw Sienna and white may be effectively used. As you come toward the foreground deepen the tone by adding terre verte and black; zinnobor green (medium) with light red, used next, gives a fine foreground color, deepened with raw umber; when dry, a glazing of asphaltum in the dark parts will deepen the tones and give rich effects.

Elm trees are very graceful, and are an ornament to any landscape, for their irregularity is their chief charm. Willows afford a fine opportunity for introducing grays, and the stiff lines and rich green of poplars afford a pleasing contrast to the shapes and colors of other trees.

Avoid stiffness in your tree effects, for "Curved is the line of beauty," and a straight-looking tree gives a forbidding aspect to any painting. A bit of tangled foliage often gives more artistic beauty to a picture than a large tree elaborately worked out.

GLAZING AND SCUMBLING.

GLAZING.—A thin coat of a transparent color to change the tone is called a glaze, and the best way to apply it is with the fingers. Rub in carefully, for a thin coat is apt to crack unless well put on, and if a second coat is necessary, wait until the first one is perfectly dry before applying another. Sometimes it will be found necessary to go over three or four times, before the proper tone is obtained. Any color can be used as a glazing color, if made transparent with oil. Dilute the colors with megilp or other suitable vehicle.

SCUMBLING.—Scumbling differs from glazing because semi-transparent colors are used, and often opaque ones, applied thinly. It is used more in the distance than anywhere else in a picture. For changing color of mountains, as in a case where they are too blue and cold, and the sky is a bright, warm color, take some of the sky tint on a flat bristle brush, and go over with enough paint to change the tone. Do not make a stroke with the brush, but rub it all around, leaving on enough paint to give the desired effect. More paint can be used in scumbling than in glazing. Always wait until the first painting is dry before scumbling, and then oil out. In scumbling or glazing, begin at the left-hand top corner and work downward, but rub all around, leaving on enough paint to give the desired effect.

BLOOMING.

THE surface of a picture sometimes has a clouded or bluish appearance termed "bloom." This is frequently due to the use of cheap varnishes, or is the result of applying varnish too soon after a picture is painted.

Do not add linseed-oil to varnish to prevent blooming, for if such varnish be applied to a picture which has never been varnished, the glazing, when the picture is cleaned, will all come off with the varnish. When the bloom begins to appear after varnishing, sponge the picture with cold water, wipe it dry with a silk handkerchief and polish by gently rubbing it with a second one. Repeat this at intervals of about a week, so long as there is a tendency to blooming. Afterward, to preserve the brilliant polish of the varnish, the picture should be rubbed gently with an old silk handkerchief and breathed upon where dull places occur, and then rubbed.

TREE AND LANDSCAPE STUDIES. BY ARMAND CASSAGNE.

PLATE II.



"THE MONARCH OF THE FOREST." ANCIENT OAK AT FONTAINEBLEAU.

CHINA PAINTING.

TALKS TO MY CLASS.

XI.—TUBE AND POWDER COLORS—LACROIX VS. DRESDEN.



TUBE colors are in universal use in this country, and it may seem a thankless task for me to speak more strongly in favor of powder colors; but in response to such inquiries as, "Would you advise the use of powders solely?" I want to speak frankly, but as impartially as possible.

One who has become accustomed to the use of colors in the form of powders, and understands the method of preparing them, will hardly be willing to return to the tubes. The powders are always ready in the palette, and are cleanly to use, whereas the tubes are inconvenient; the color may come out unex-

colors; but once prepared, you are always ready for work, with no tedious delay and disagreeable cleaning of hands, so detrimental to the suppleness necessary in painting, or otherwise detrimental to the work; for absolute cleanliness is one of the first essentials in the handling of your piece of china. Then, if you have miscalculated the quantity and your paint falls short at a critical period in your painting, it is but the work of a moment with the point of your horn knife to place on your palette the required color. This, if not recently stirred, may require a moment's rubbing with the horn knife, and the addition of a little medium to make it follow your brush with absolute smoothness.

To prepare powders, place on your ground-glass slab from a fourth to a third of a Lacroix vial; add six drops of the best lavender oil and about the same quantity of fat oil of turpentine, and grind most thoroughly with a glass muller. If this quantity of medium does not make the color of the right consistency for painting, add a little more; if too thin, a little more color must be added and a second rubbing ensues. I have given you the propor-

for lavender oil. Usually the Dresden colors do not require as much grinding. Generally the Dresden thick oil or fat oil is so thick when sold in this country that it needs diluting with turpentine, but the two must be thoroughly mingled before the color is used.

The talk about mediums, and the fact that each school and teacher of china painting has some special preparation for sale, is very confusing to the uninitiated, who often are led to believe that the possession of one or the other of these mediums would ensure success. There is no secret nor royal road to successful china painting any more than any other of the arts. Artistic feeling and a correct eye for color and form are just as necessary to the higher success in mineral as in oil or water-color painting.

Just as you are sure you have discovered the hidden secret of laying your colors satisfactorily, the alchemy of the kiln may bring down your hopes in a way that may be unaccountable to the most experienced china painter. Let me whisper in the ear of each amateur or would-be china painter the secret of success in the use of medi-



PRIZE OBJECTS SHOWN AT THE NEW YORK SOCIETY OF CERAMIC ARTS EXHIBITION, INCLUDING THE PUNCH-BOWL, BY MRS. S. S. FRACKELTON, WINNING THE FIRST PRIZE.

pectedly, soiling the hands and causing needless waste, or may refuse to come out at all, because the tubes have been kept so long that the medium has dried out. The economical German or French professional china decorator would be horrified at the wasteful palettes of an American amateur.

In the studios of the manufactories of Meissen and Sèvres and in the private studios of Paris and Dresden, the tubes have little place and are rarely or never seen. While they are not positively condemned, the powders are preferred for actual work, and the feeling is that results are far more certain, for there is no risk of deterioration, as in the tubes.

If you use powder colors it is necessary to have a porcelain cup palette, such as is manufactured by Lacroix, in a tin case with close cover, or a porcelain slab with cover of the same shutting over it. Both are sold by all prominent dealers in mineral colors.

The chief objection raised in this country is, "But it takes so much time to prepare them!" Experience, said to be the only sure test in all such matters, has shown that the gain is largely on the other side. True, it may take two hours or more, according to the number of your

tions for the average colors, but a few always require more and a few others less of the medium.

When thoroughly prepared, dip the color with your horn knife into your cup palette, carefully scraping the color together as you dip it, that none be wasted. Arrange your colors with regularity, the different shades of the same colors in succession, to save time and confusion in painting. Until you become thoroughly familiar with your palette, keep a list of your colors in their order, pasted on the cover.

As the colors thicken, a drop or two of fat oil should be added and the colors should be well stirred with an ivory point, a bone crochet-needle or similar article; then they will always be in working order. When the colors are not to be used for some time, cover them with a drop or two of fat oil, to prevent drying, and when they are required for painting, stir them again. Sometimes it is well to add at this time a drop of lavender oil, but that should be added cautiously after the first preparation. Always cover your palette when not in use, to be free from that ever-present enemy of china painters—dust.

For Dresden colors, the proportions are the same as Lacroix or English colors, only clove oil is substituted

ums—that is, in so understanding the manipulation of your colors, when they are properly prepared on your palette, as to use little or no medium at all. The constant dipping of the brush in one medium or another to secure smoothness in painting causes the color to crawl and gather dust; and even if you escape these evils, they are sure to craze in the kiln from the frying out of the fat oil.

As to the choice of colors in preparing your outfit, I should advise the beginner to start with Lacroix colors. The wider range, beauty and brilliancy of many of these tints are better adapted for flower painting and conventional designs, always excepting the Brunswick black and blue green of the Dresden colors; the former far superior for outlines or conventional figures to the French black, and the latter, what its name implies, a real gens d'arme blue, which the French is not. Though the name of Lacroix's color is a misnomer, it is a soft, delicate blue, useful for forget-me-nots and flowers of like hue.

In the greens, the Lacroix scale has far wider range, from the warm russet greens of early autumn, the rich hues of midsummer and the wide contrasts of cold blue

and gray-green crimson-tipped and lined leaves to the pale yellows and maroons of the last unfolding leaf of the gorgeous roses of our conservatories, and the fairy-like fringes of our forests and meadow banks on an early May day.

For semi-conventional flowers, such as are used in the Dresden style of painting, the Lacroix colors do not meet the requirements; their brilliancy seems to give a sort of glaring effect, and contrasts with the mellow hues of the Dresden colors as a chromo does with an oil painting.

But for figure work, with some exceptions, and possibly for some kinds of drapery, the Dresden colors must have pre-eminence. They do not dry as rapidly as the Lacroix colors, and in the flesh tints this is of the first consideration that one may have ample time for that correctness in modelling so essential in figures.

The Lacroix colors often dry so rapidly as to cause great inconvenience, and with a hard glaze, even before firing, that causes them to flake off in any attempt at removal of color for high lights, absolutely necessary to roundness of form and delicacy of expression. Dresden colors remain open so long that they are far more manageable, and one is enabled to do much of that fine modelling in the first painting that comes out with telling effect in the finished work. Unless this modelling is done, your figures will appear pudgy and flat, a characteristic of too much of the amateur work that is done.

For some of the cherubs and cupids of Boucher, with their half tones and delicate flesh tints, I would again give the preference to Lacroix colors. But in all figure painting done with Lacroix colors more fat oil is necessary to keep the colors open, and little or no turpentine. Also, for copying the dainty heads on white grounds, with only a delicate shadow about them, of the queens and beauties of the French courts, the Lacroix colors will more nearly reproduce the original Sèvres designs.

But for dark grounds, or where there are many accessories, copies of the old masters and figure painting in general, a set of Dresden colors should by all means be procured.

ELIZABETH HALSEY HAINES.

ENGLISH POTTERY FOR THE WORLD'S FAIR.

THE collection of ceramic art objects prepared for the World's Fair by the Doultons, was exhibited in London recently preparatory to shipment. It comprises many fine specimens of the different wares produced at the famous Lambeth potteries. These will occupy a tastefully designed stand—sixty by thirty feet—half of which will be devoted to the ordinary faience, while on the other will be arranged some specially fine examples of Burslem ware. Several kinds of manufacture will be illustrated in these two sections—the original salt-glazed "Doulton ware," which is decorated in the clay state and fired at intense heat in the open kiln; the painted "biscuit ware;" the "under-glaze" decoration, which involves special and difficult care in firing, and results in rich and enduring effects of coloring; some tile panel work; and the newly introduced "Marqueterie," of peculiar technical interest. This last is for the most part built up of parti-colored slices of clay, some of them extremely minute, previously prepared by arranging and cutting again and again in different directions, and fitted somewhat in mosaic fashion, except that instead of being inlaid they are built together, the inside of the vases thus presenting similar formation and construction to the outside.

SOME USEFUL HINTS.

THE application of only one coat of a color that imperfectly resists deterioration by fire, such as carmine, rouge chair or carnation, rouge capucine or capucine red, and the blues is insufficient. These always ought to be painted with two coats, while ochre requires three. The piece must be repainted and subjected to a second fire to repair this defect.

THE china painter's great enemy is dust. Sometimes the dust is in the room, sometimes it comes from the

FOR pink flowers some painters strongly favor carmine No. 1 (Lacroix). But it has drawbacks, and carnation No. 1 often takes its place. Carmine No. 1 upon the palette looks purple; painted very thinly upon the china and fired properly it is a delicate rose color; painted thickly and fired too much it is an ugly blue purple; fired too little it is a dull brown. It requires the most delicate manipulation and nice judgment in firing. As we have often pointed out, this color is used by most decorators as a test for the heat of the kiln. When the temperature of the kiln is quite right for carmine No. 1, all other colors will fire in proper proportion.

In amateur kilns, pieces of china painted in carmine are generally placed near the bottom, and thus receive the hardest or strongest firing; but sometimes this strong fire is too much, and the "couleur de rose" becomes a blue purple. It is to guard against these accidents that many amateurs use carnation No. 1 instead of the carmine. It is true the tone after firing is not quite the same, but if the carnation is used with great delicacy, the result is never disappointing. The delicate carnation is indeed a warm pink, with no trace of purple in its composition. This can be shaded with dark green No. 7, with a little more weight of carnation added in the deepest tones. It can also be shaded with violet of iron, and this last-named color used alone in the shadow flowers behind those more prominent in the foreground. Good effects can be secured also with carnation No. 1 and dark green No. 7. Outline all red flowers or pink flowers with deep red brown.

UNCONVENTIONALIZED designs of fruit are very desirable for dessert-plates, and it is not difficult to present at least a dozen different varieties. The largest fruits should be cut. Oranges may be treated in the following manner: Let one or two tempting halves or quarters lie so as nearly to eclipse a whole orange, while the skins remaining underneath naturally curl enough to show some of the deep yellow outside and some of the whitish inside, with whatever pretty effects of light and shade can be secured. All parts that are nearly white may have the slightest tint of mixing yellow shaded with black. Where deep orange yellow is used shade with ochre and sepia. Cut apples arranged in a similar way may be made very effective. When brown seeds are revealed, touch them with sepia and shade with the darkest brown. The markings around them may have brown green shaded on thin mixing yellow. Avoid heavy, coarse work on the skins, especially if the apples are red or streaked.

A very pretty design may be made with two or three red bananas, the outer one being partly peeled back. The outsides of the skins want flesh reds shaded with violet of iron. The palest possible tinting of ochre, with slight marks and shades of brown, will imitate perfectly the fruit itself and the inside of the skins.

About three pieces of a nutmeg melon may be prettily grouped for another plate. Select one with a rough rind and a deep creamy tint inside. For the latter use very thin ochre shaded with violet of iron. On the rind use thin brown green between the light markings, which may afterward be speckled along with a little brown. Thin brown green and grass green may be tinted along between the rind and the creamy inside surface.

Among the foreign fruits pomegranates reveal a beautiful centre when opened. For the rich masses of seeds use light carmine shaded with deep purple.

Sometimes nuts and raisins are combined with fruit.

A judicious use of the browns will give all the light and dark tints that nuts require.



MOTIVES FOR DECORATION. BY J. HABERT-DYS.

street, through the open doors or windows, sometimes from the clothes. Ladies generally wear an apron and sleeves of cotton. The damp from an open window, when it is raining, is very bad for the work. The colors do not mix well; it is more difficult to lay them, and they do not glaze as they should. You must, however, not be too much alarmed at the dust. Some colors attract dust much more than others. If you see fluff or dust on your work, leave it without mixing it with the color, and you can pick it out with a needle before sending the ware to the kiln. If these dust spots remain on the surface they generally disappear in the baking, while if they are thoroughly incorporated in the color they make a spot.

THE HOUSE

AN INEXPENSIVE HOME.

II.—HOW IT MAY BE FURNISHED AND DECORATED IN GOOD TASTE AND AT LOW COST.

THE dining-room of this typical cheap city or suburban house is often about as large as the parlor, although the merely speculative builder, forgetting that it is nearly



always used as a living and social room by small families, frequently makes it so small that a servant has difficulty in moving about the four-foot table. In the present instance we have planned a room in which a family of four members can sit and move in comfort, and in which, if there are to be guests, the extra leaves of the table can be inserted without cramping the apartment. There is a room, too, for furniture which marks the social character—the bench at one side of the fireplace, a desk and book shelves on the other, where the master and mistress of the house may keep their trade bills, correspondence, books and magazines and where they may sit and write. This feature seems to be a necessity in such a home, saving the need of running upstairs to pen a note and keeping within easy reach the innumerable memoranda, duly classified, which belong to the business of housekeeping. I observe constantly that this convenience is coming into use more and more among small householders, taking variously the form of a small office desk, side-table, or the generally clumsy combined bookcase and secretary sold in the cheap shops. Our sketch shows the desk with curtains above to keep out the dust, which easily and plentifully blows into these small houses, and below the pull-out desk curtains also are arranged to screen an overflow meeting of china or other appurtenances of the table. Or this lower space may be used

for any of a dozen good purposes which housewives will promptly recall.

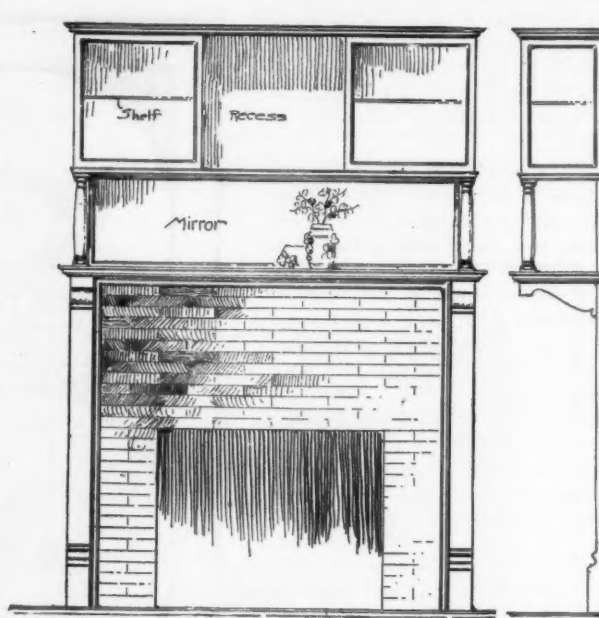
A special arrangement has been made in virtue of which the space usually taken up by a sideboard may be saved. The mantelpiece is built to provide a good shelf a little higher than the average, and, supported on columns and by the backing, are two cupboards, each having a shelf, with a recess between. If the space below the desk be utilized as small lockers, this mantel arrangement will provide plenty of display room for china, glass and silver. There is a mirror placed back of the shelf, and the person seeking further brilliancy can also, at a small additional cost, have plain unbevelled mirror glass set in the recess and at the backs of the cupboards. The transparent glass doors of these cupboards will have a very pleasing and light appearance, the objects within and without being reflected from their depths; and the projecting and somewhat lofty mantelpiece will not give one the sense of heaviness.

I have employed with success this kind of a mantel sideboard in costly dining-rooms, where the bulk of a buffet was objectionable, so that the suggestion here is not an untried one.

The seat on the window side is to be essentially a box with a hinged cover. The remaining furniture consists of a half dozen dining-room chairs, a small side table of capital usefulness, and a rocker or two, and pictures on the walls.

The decorative treatment of the room is comprised in the ceiling, distempered in two tones of color, a frieze of the same relative values of a harmonizing tone, the wall space from base to picture mould being either painted and stippled or covered with a cartridge paper.

but the lower section of the wall might be then covered with a somewhat loose hanging of canvas or printed calico. When the home designer of this room has de-

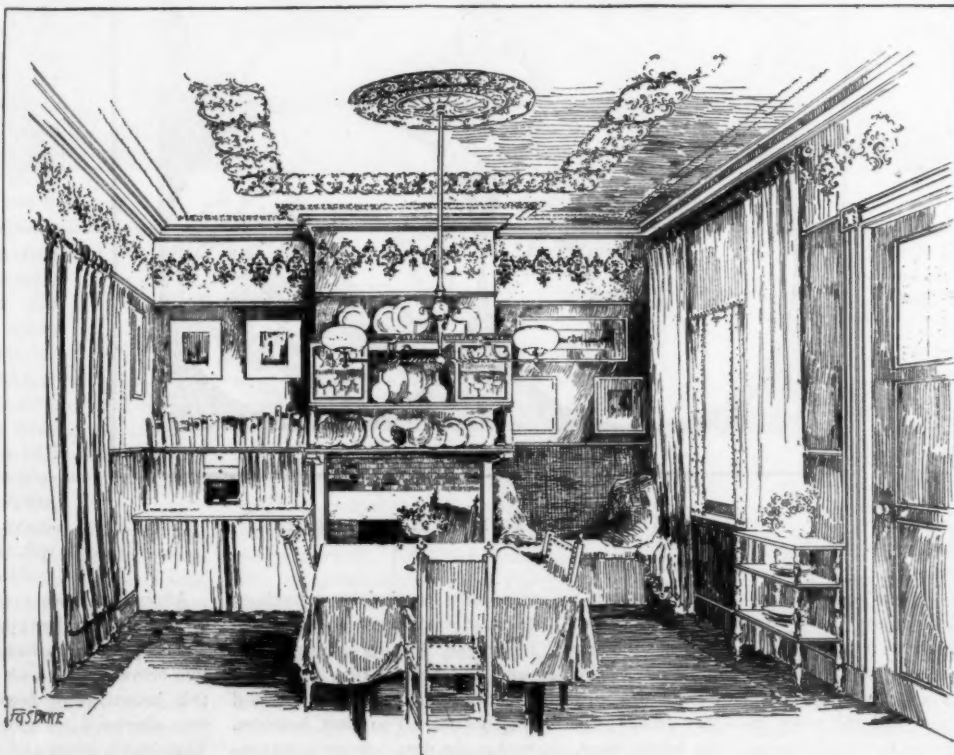


FRONT AND SIDE ELEVATIONS OF DINING-ROOM MANTEL.

termined on a scheme of color, he should, by painting if necessary, harmonize the door and window casings. The carpet, hangings, etc., should, of course, contribute, by means of well-studied agreement, to the general effect.

The arrangement, furnishing and decoration of the principal bedroom are illustrated in one of the sketches, which shows the ceiling and frieze executed in the same manner as for the parlor and the dining-room, the walls hung with a paper in Louis XVI. stripes and bouquets. The general rules of color laid down for the other rooms should prevail here also. The color scheme, as expressed in carpet, walls, ceiling, hangings, upholstery, etc., should be developed in tones of a ruling tint. Much of the charm of good color can be imparted even to a room free of decided color by the employment of simple stuffs as drapings for bed, bureau and dressing-table. The bed we show is a free rendering of a fine type of the Renaissance couch without foot-board. The French or roll bolster is rather better than the usual pair of pillows stuffed with feathers. A diagram of the staving, attached to the headboard and supporting the drapery, will be given if desired.

I have said in the first article that the success of any attempt to decorate a small house like this depends largely on what portable adornments are put into it. This is exemplified in the wood mantel, with its register



DINING-ROOM OF THE INEXPENSIVE HOME.

If paper or paint be used, we must protect the wall with a chair-rail three inches deep set three feet from the ground. In the sketch a higher moulding is indicated,

opening, the effect of which is enhanced by placing over it, flat against the wall, an oval Louis XVI. gilt mirror, excellent examples of which I see in even the cheaper shops, sold at very moderate prices, and a couple of brass sconces with candle brackets, to be used when the heat of the chandelier is insupportable, as happens frequently in so small a room.

The lighter tones of color are recommended again for the bedrooms, and they can here be indulged in with greater strength than down-stairs. One need not be afraid of "baby" blue, rose madder, straw yellow and the like, in the chambers, so long as there is plenty of white with them. The accompanying woodwork should be nearly always light.

The bath-room, also illustrated in a sketch, exhibits an interior conceived with the utmost deference to the sanitary engineers. The finish of the ceiling should be in oil paint. The wall below the cornice is cut into two tracts, the one above being papered and that below being painted with soapstone finish. The latter is waterproof, and damp towels may be hung against it without danger of absorption. The paper is a tile or mosaic paper, of fair quality and also non-absorbent; like the soapstone finish, it may be washed off with a sponge. The bath-tub, wash-bowl, etc., should have the plumbing exposed; but the ugliness of the wash-bowl pipes may be concealed by a curtain sliding on a rod. The floor should be covered with one of the new linoleums which have lately been placed on the market, and are distinguished by sanitary excellences.

It would be difficult to cover in a brief article the whole matter of the cost of the furnishing and decorating of this little house. The cost of furniture, carpets, and stuffs for door and window hangings, including all ready-made and to-order pieces, would vary greatly according to the buyer's resources and his ability to execute a certain proportion of the work himself, or according to the number of clever amateur artisans in his family. A careful buyer in any of the large cities could, at an outlay of five hundred dollars, purchase all the furnishings of good quality and design, so excellent is the stock of ready-made work now kept in the better class of shops. The details of the cost of furniture and stuffs are so well known from the advertisements and catalogues of such houses that it is hardly essential to the purpose of these articles to go deeply into the cost of suites for the parlor, dining-room and bedroom. Indeed, I do not advocate the purchase of suites in all cases. A charming effect of variety is obtainable by varying somewhat the styles of different pieces even in a small parlor by selecting differing woods and stuffs of diverse textures in upholstery.

Herewith I give a series of close figures for the cost of the decorations of this little house, and of a few of the "extra" features illustrated and described. For

the reason already specified, and for the more cogent one that most people who buy or rent these small houses already possess their equipment of ordinary furniture, I

Staining floors of both halls, and all treads and risers; cost one gallon of stain, material and labor..... \$4.00

Portières—viz., one canvas portière across landing, one embroidered portière each to parlor and dining-room, canvas three and one-half yards, at 60 cents a yard. Other portières in plain wool sateen at \$1.50 per yard, seven yards. Decorations and making of portières to be performed at home. Fixtures and all complete..... 14.00

PARLOR: Refinishing and painting woodwork..... 10.00
Ingrain papering on walls (stencil extra)..... 7.00
Frescoing ceiling and frieze..... 16.00
Staining floor, one half-gallon stain..... 2.50
Dotted muslin (25 cents per yard) for windows; twenty yards..... 5.00
Thin silk (60 cents a yard) for same, twenty yards; poles and fixtures..... 14.00
Bookcase hangings..... 1.50
Portière to dining-room, six and one-half yards of double-faced silk chenille, or velours faced with sateen on parlor side; average about \$1.25 a yard; fixtures..... 7.50
Mantel-piece; repainting old work and supplying new shelf, glass, etc., decorated complete..... 30.00

DINING-ROOM: Refinishing woodwork..... 10.00
Ingrain papering..... 7.00
Ceiling and frieze..... 16.00
Dado of jute or canvas..... 10.00
Fittings of buffet-mantel, glass, etc., complete..... 35.00
Desk and corner arrangement..... 22.00
Window drapery: seven yards each of dotted muslin and tambour, average cost per yard \$1.00, including fixtures..... 7.00

BEST BEDROOM: Refinishing woodwork..... 8.00
Pattern paper-hanging..... 5.50
Ceiling and frieze..... 16.00
Bedstead and canopy: plain bedstead in white wood to order, \$30; canopy and fixture; coverlet and all drapings complete in thin silk, cretonne, fancy calico, etc., from \$60.00 to..... 80.00
Drapery and fixtures for bureau..... 4.00

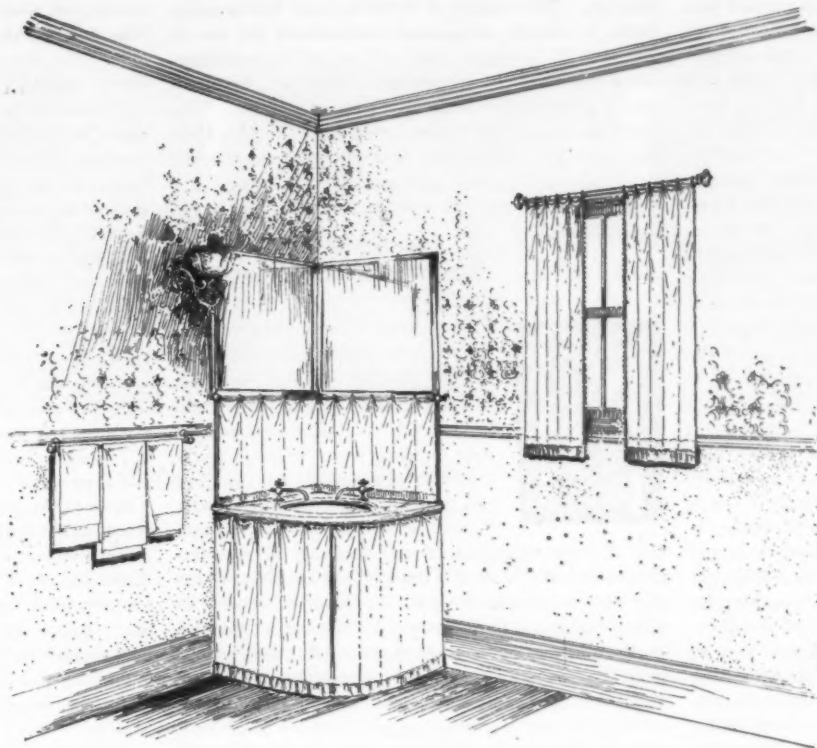
SECOND BEDROOM AND ALCOVE ROOM: These, to be decorated on the same scale, would foot up about..... 50.00

BATH-ROOM: Soapstone finish dado, tile or mosaic paper dado, linoleum floor and painting ceiling..... 13.00

\$429.90

The assumption that much of the labor will be done by the occupants leaves this a comfortable margin below our \$500; but excluding the play of home talent, even then the whole matter of decoration, as we have described it, may be easily compassed by the larger figure.

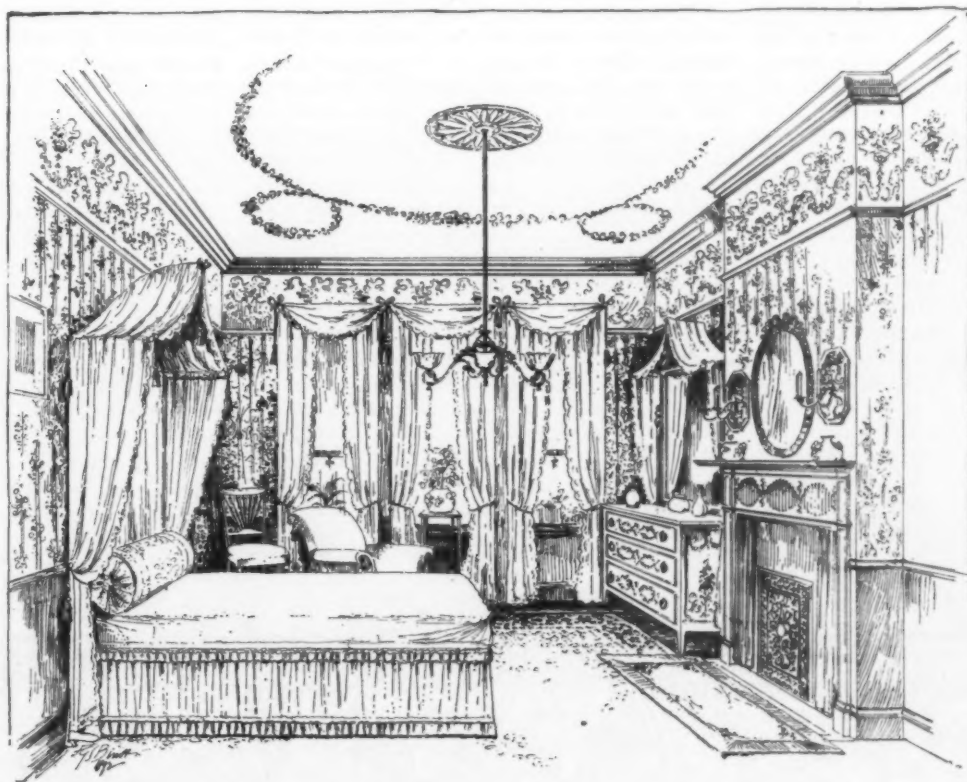
LET me interject here an anathema against highly polished floors. I stood recently in a certain hotel hallway and watched men and women passing over rugs flung loosely upon a glassy floor of parquetry, and the experience was thrilling—especially to the passers. Every other person seemed sooner or later to slip on one of the treacherous rugs. F. G. S. B.



CORNER OF THE BATH-ROOM OF THE INEXPENSIVE HOME.

do not include the cost of the latter in the following estimate:

VESTIBULE: Painting woodwork, papering walls, kalsomining ceiling in plain tint..... \$5.00
HALL: Refinishing and painting woodwork..... 10.00
Ingrain papering on walls and fleur-de-lis decoration on both floors, and painting ceiling and frieze on first floor, ceiling only on second floor..... 18.00
Leaded glass in lower window..... 4.00
Thin silk curtains for lower window and for vestibule doors, four yards in all..... 2.40



THE BEST BEDROOM OF THE INEXPENSIVE HOME.

New pine transom beam, wood cornice and brackets..... 3.00
Bench (home work; cost only for box, hinges, covering of box and cushion, and nails)..... 5.00

and the experience was thrilling—especially to the passers. Every other person seemed sooner or later to slip on one of the treacherous rugs.

IRISH EMBROIDERIES AND LACES

THE exhibition recently held in New York, at the show-rooms of Baumgarten & Company, of embroideries, laces and other products of Irish art industries made an excellent impression. Most people are acquainted with one or two kinds of Irish lace, but few know of the variety and beauty of the work produced by the different local schools. This industry seems to be at present in the condition in which only artistic work has ever been produced—that is to say, the different schools are wholly independent of one another and of all crushing commercial management. The designs used, based in most instances on excellent old Venetian, French and Flemish patterns, show individual taste and invention and are not the product of any South Kensington method. The designers are mostly ladies of education and of good social position. As for the execution, it has never been surpassed, if it has ever been equalled, for delicacy and that sort of feeling without which the best design becomes lifeless in the actual result. Yet the commercial spirit so predominates in England that the proposal has been made to unite all these different schools of Youghal, Limerick, Carrickmacross, etc., each of which has its distinctive features, into one system, for the express purpose of "securing uniformity." It is to be hoped that the scheme will never be realized.

Mrs. Ernest Hart, the founder and honorary manager of the Donegal Industrial Fund, seems to have had quite a different idea. She has started a wholly new art industry, which promises to acquire a character of distinction as marked as that of the laces above referred to. At present that character is to be found mainly in the materials and the execution, but these will insensibly modify the designs. The material is cotton, with a linen surface. It forms soft folds, but has a gloss like that of silk. It takes the native, vegetable dyes, chiefly low-toned reds and blues, olive greens and a great variety of browns and yellows, very satisfactorily. Embroidered upon with linen thread of several colors, it has a peculiar effect, unlike that of any material, and is especially suitable for chair and sofa coverings, table-cloths, portières and window-curtains. The best effects are usually in dark Indian red, dark blue, olive or brown, worked over with lighter shades; but a bedspread of grayish (not absolutely white) linen, wrought with flowers and geometrical compartments in various tones of yellow, is one of the gems of the collection.

Many of the designs are naturalistic, and these seem to differ but little from the prevailing adaptations from the Japanese, which have made the round of the world. But a number are enlarged copies of seventh-century illuminations taken from a copy of the Gospels of that date, known as the "Book of Kells," from the name of the church or monastery to which it originally belonged. These are in that interlaced style of ornament which gradually displaced the classic designs in Greece, and became common throughout all Europe in the early middle ages. It was longest cultivated, and was carried to its highest point of perfection in Ireland, and hence is often spoken of as "Celtic." It comes midway, in appearance as well as in time, between geometric classic ornament and the arabesque ornament of the Renaissance. The space to be decorated is covered with a design produced by interlacing lines or ribbons of different colors, making large compartments which are filled in with smaller interlacings, and these, again, with others more minute, so that the main forms of the design stand out from a rich background of the same character as themselves. This gives the design a peculiar look of solidity and harmony, which is very charming, and should make the style very suitable for any sort of mosaic work. The best examples have indeed a bloom of color comparable to that of rich mosaic work.

Though free-running motives have, in general, been selected with excellent judgment for these embroideries, the effect is rather too stiff for ordinary use in domestic decoration. But the style is well fitted for hall or dining-room, and would be absolutely in its place in church furniture. The revival of Byzantine and Romanesque forms in church architecture, necessitates the use of this style in vestments, altar cloths and other accessories, if they are to be in keeping. There is in this direction a great field for Mrs. Hart's industry to fill. This lady's address is 43 Wigmore Street, London. Mrs. Hart was recently in this country, arranging with the World's Fair managers for the representation at Chicago of a Donegal village, with its women shown engaged in the lace industry.

THE ARCHITECTURAL LEAGUE EXHIBITION.



EXT in interest to the drawings, architectural and decorative, relating to the World's Fair, shown at the eighth annual exhibition of the Architectural League of New York, at the new Fine Arts Building, were the designs submitted in competition for the gold and silver medals of the society.

The subject proposed was a fountain in commemoration of the discovery of America. It would seem, from the designs shown, that it was one of the conditions that the fountain should be placed against a high stone wall, like that of the reservoir in Bryant Park. Both the successful designs provided for colonnades with groups of statuary; that of Mr. Alfred T. Evans, of Chicago, to which was awarded the gold medal of the League, showed a large central arch from under which emerged a group of statues representing Columbus and his companions, preceded by a crowd of sea-nymphs and tritons plashing about in a cascade which descended into a large basin filling the space between the curving arms of the colonnade. In this case only the central arch could be backed up by the wall aforesaid, and it did not very plainly appear what was to be done with the space left between the wall and the colonnade; but we suppose it might be filled up with shrubbery. If that should be done, the design would be a very suitable one for the place which we believe the committee had in view.

We noticed with pleasure that the number of architects who try to please by careful proportions and the artistic disposition of ornament rather than by mere richness or strangeness of effect is increasing. We would signalize a plain but handsome country house with a veranda, altered from an ordinary dwelling of the sort, by Messrs. R. and D. W. B. Sturgis, as having a certain quiet elegance in its proportions. A San Francisco town house, by Mr. A. Page Brown, showed an excellent treatment of the problem offered by a corner location on sloping ground. A massive basement made a sort of terrace, on which were raised two upper stories furnished with an Ionic portico on the upper street. The corner was rounded, and was pierced by a large bay window on the ground floor and a handsome loggia on the floor above. Mr. Bruce Price showed an elevation of the front of the "Memorial Home of the Historical Society of the Colony of New Haven," in which the usual city front was treated in the manner now fashionable, with round-arched door and windows, but with an uncommonly happy effect of color, due to the use of yellow brick for the major part of the house and white marble for the ground floor and the trimmings of the upper floors. The whole was surmounted by a marble cornice and entablature carved with fes-

toons, and a marble balustrade which formed the skyline.

In interior work also there is a tendency to the quiet elegance of the classic eighteenth-century styles. An alcove bedroom in the Colonial style, by Mr. H. Schier, had wood work in dead white, hangings of pale blue, and bed and window curtains of a yellowish ivory tone. The alcove was, as it should be, large enough to leave a space all around the bed, and received light directly through a window in front. In fact, the room might be duplicated by throwing the back and hall bedrooms of an ordinary house into one, marking the division by an elliptical arch in wood, and using the smaller division as an alcove. An "Old Dutch Dining-Room," by Messrs. Georges A. Glaenger and J. H. Taft, had a rafted ceiling, a deep frieze painted with birds and arabesques, and the walls from the frieze down panelled in dark wood. The same firm showed photographs of a tapestried hall and of a Louis XVI. parlor, in both of which a very pleasant harmony had been attained by the simple plan of not filling the rooms with furniture, and taking care that such furniture as was required should be all of the same style.

The most varied and attractive exhibit of cartoons and sketches of purely decorative work was made by the Tiffany Glass and Decorating Company. It included much clever designing by Messrs. Louis C. Tiffany, Joseph Lauber, Edward R. Smith, J. A. Holzer, R. W. Lockwood, A. A. F. Northrop and Miss Lydia Field Emmett, Miss Mary E. McDowell and Mrs. J. B. Weston. Among these artists, Miss Emmett is especially to be congratulated; for her progress is evident not only in the bold and decorative quality of her line, but in the refined sense of color which characterizes all of her works.

We come now to the larger and, to most people, the more attractive part of the exhibition—namely, the decorative "Annex." Here, after the designs for the World's Fair, of which we shall speak next month, the important exhibit was that of paintings, sculptures and bronzes for the Hotel Waldorf, in the execution of which the services were enlisted of such well-known New York artists as Maitland Armstrong, Will H. Low and Frank Fowler. A set of drawings and studies for the oval ceiling of the Ladies Reception Room of the hotel, by Mr. Will H. Low, included a preliminary sketch, charcoal studies of draped and undraped models, and a painted study of the whole ceiling, in which the entire design was thoroughly carried out, only on a smaller scale than the actual work. The subject was the customary blue sky, with floating pagan divinities borne about on light clouds or fluttering from one cloud to another; but the treatment was graceful and, as the French would say, "spirituel." Mr. Fowler showed similar studies for the Ball Room. Mr. Low exhibited also pleasing sketches for decorations in the new Plaza Hotel, and studies of stained glass for St. Paul's Church, Newark, N. J. A charming frieze in plaster, in which a score or so of little figures of about a foot in height illustrated all the incidents of an ancient Athenian banquet, was intended for the "Banquet Room" of the Waldorf. They were by Klee Brothers, sculptors. Some brackets in gilt bronze of the Empire style, and caryatides (plaster models) for the lantern of the dome, were among the most artistic exhibits in their line of work.

The most important single work of sculpture, however, after Mr. Daniel C. French's fine group, "The Angel of Death and the Sculptor," of which we have already spoken, was the model of the new "Astor Historical Door" for Trinity Church. In this the sculptor, Mr. C. H. Niehaus, has successfully treated, in six panels, some of the principal incidents in the history of the Protestant Episcopal Church in America. In one of



the lower panels we are shown the Pilgrims on ship-board, anxiously scanning the rocky New England coast for a promising place of settlement. Next we have Berkeley preaching to the Indians, Washington attending church, a scene of ordination, and other scenes

illustrating the present work of the church. The figures are very happily grouped and the architectural backgrounds very cleverly indicated in all of these reliefs, but we think that the artist has, in satisfying his natural desire to obtain clear silhouettes brought out by strong shadows, gone too far in some of the panels. He has superposed group upon group, keeping the modelling of each extremely flat, but undercutting the groups so much that they appear merely stuck on to the door instead of forming a part of it. We fear that this defect will be very

noticeable, even in the bronze. The same sculptor's two panels, showing two very different conceptions of "The Expulsion from Eden," pleased us better, but it must be admitted that the difficulties were fewer than in the panels above referred to. The figures were only three—Adam and Eve and the angel; and the artist was free to treat the background as he pleased. One of the two designs was framed in by two huge piers representing the gate of Paradise, through which we see the luxuriant, tropical vegetation of the Garden of Eden, with the angel brandishing his sword. In front are our first parents, who have just been expelled, and Eve is apparently once more taking counsel of the serpent. There being here no crowding of figures and no considerable effect of perspective called for, the sculptor has easily managed to tell his story and to relieve his figures without any immoderate use of undercutting. In his other design he has abandoned the picturesque style altogether, and has given us a processional arrangement of the figures, with a very slight indication of the background. The effect is, on the whole, more satisfactory. Mr. Niehaus's small model of a monument to Robert Burns was, we think, his most impressive work. Mr. Macmonnies' seal for the Niagara Power Company. Mr. Hartley's "Portrait Relief," and Mr. Holzer's "Orpheus" were notable exhibits.

Gratifying instances of the increasing use of mosaic in interior decoration in this country were shown in the interesting cartoons by Messrs. Maitland, Armstrong & Co. for work for the First and the Third Presbyterian Churches, of Rochester, N. Y., and by Messrs. J. & R. Lamb for the Baker Memorial

reredos, designed for St. Paul's Church, Selma, Ala, by Mrs. Ella Condie Lamb. As shown in another drawing in the exhibition, this memorial practically includes the entire architectural treatment of the east end of the church. Messrs. Lamb also showed Mr. Walter Crane's

design for "the Murphy Window" in St. Paul's Church, Newark, N. J., an illustrated notice of which we must reserve for next month.

An uncommonly interesting exhibit of wall-paper designs was made by Messrs. Nevius & Haviland, in-



"RESURRECTION ANGEL," IN MOSAIC. BY ELLA CONDIE LAMB.

FOR THE BAKER MEMORIAL REREDOS, ST. PAUL'S CHURCH, SELMA, ALA.

cluding a field and frieze by Walter Crane, "Commemorating the Discovery of America," quiet but rich in tone, and a design of "Pussy Willows" and children by Miss Maude Humphreys, showing but little sense of decoration, but for which we predict a great popular success. From wall-papers we pass naturally to the admirable brocades, silks and tapestries designed by Mrs. Wheeler and her talented disciples, Miss Ida Clark, Miss Townsend and Miss Turner.

Of the rich loan collection of ancient leathers and textiles, the chief contributors were Mrs. A. S. Hewitt, Messrs. James A. Garland, Henry G. Marquand, Benjamin Altman and Henry J. Duveen. Some pieces of old Florentine and Venetian leathers lent by Mr. Yandell were of especial interest, showing bold, effective designs filled in by small hand stamps, and colored with transparent varnishes, red, green and yellow, on a silvered ground. A curious frieze was composed of small panels of figure subjects solidly painted—Turks, warriors, seamen and the like, separated by broad panels of stamped and illuminated work similar to that described above. A curious piece of embroidery, adapted to frame in a portière, had the scenes of the Passion worked in bright colors in oval-shaped medallions, bound together by a vine in the manner of the Roman-

from the Scripture story of Tobit formed the subject of a very long strip of canvas covered with minute silk embroidery. It is supposed to be Rhenish or Flemish sixteenth-century work, and was exhibited by Mr. Garland. A gorgeous cope of Genoese figured velvet, dark red on

gold pile, with border of medallions of saints embroidered in gold and colors, was truly a magnificent vestment. A striking piece of seventeenth-century Flemish tapestry, representing a card party, lent by Mr. Altman, and a larger eighteenth-century Beauvais tapestry, showing a bull held at bay by dogs, lent by Mr. Duveen, were curiously pictorial in treatment. A small Flemish piece, owned by Mr. Garland, copied with great fidelity the very appearance of the sepia drawing, enriched with a few washes of color, from which it was probably done. The sub-

ject was the "Relief of Vienna by the Poles, under John Sobieski."

Of some excellent wrought-iron work shown by Mr. John Williams, Mr. E. F. Caldwell and Messrs. Becker and Hammer, the latter showed a charmingly light and graceful fire-screen made for Mr. Gellatly. The most important single piece was a copy of a Louis XIV. balcony by Mr. Williams. A small but interesting display of stained glass was made in a small temporary building in the middle of the main gallery. Beautiful and striking designs were shown by Mr. John Lafarge, Mr. Walter Crane and others. Among the minor decorative objects should be mentioned the characteristic hammered and oxidized brass work by Mr. John W. Van Oost.

THE handles of carving tools should be varied as much as possible in shape and variety of wood, or have some peculiarity by which they may be easily distinguished the one from the other, no two handles being alike. The reason for this is that when in use the tools are placed on the bench with the cutting edges toward the carver, and as the difference in the size and sweep of many of the tools is slight, it is far easier to pick up the tool required by a glance at the handle than by an examination of the tool itself.

The tools are taken up and laid down so often, a continual change being necessary, that the time saved by this method alone is of no little importance. Indeed, the sharpening of tools requires more time than is usually given to it, as, with new tools especially, it is a very slow and monotonous job, and simple though it be, there are but few amateur



WALL-PAPER FRIEZE. DESIGNED BY WALTER CRANE FOR MESSRS. NEVIUS & HAVILAND.

carvers who devote sufficient care to the matter. A small, exquisite sixteenth-century Persian rug, lent by Mr. Marquand, had a richly flowered black centre, in the usual shape of an arched doorway, with the triangular spaces above of yellow, and a broad pink border. Scenes

carvers who devote sufficient care to the matter.

Professional carvers will generally provide all the necessary tools properly handled and sharpened, and although the initial expense is doubled, still it is really the cheapest way in the end of getting a good outfit.

ART NEWS AND NOTES.

THE NEW YORK CHANLER SCHOLARSHIP.

THE drawings of Mr. Bryson Burroughs, who gained the New York Chanler prize last spring, were on exhibition in January at the rooms of The Art Students' League, of which he was a student previous to going to Paris, where he is now studying at the Julien atelier. Of the few studies shown, two were cast drawings of Michael Angelo's figures on the tomb of the de Medicis, which were finished and much worked over with the stump, but the general effect was very simple. In a drawing of a beautiful Renaissance cast head of a woman, the treatment was not so complicated, the charcoal lines and the bread marks being allowed to tell, which gave it the appearance of rather a clever sketch than of a serious school study. The life drawings, notably pure in line and solid in modelling, showed a directness of method that gave evidence of real application.

A committee, composed of Puys de Chavannes, Benjamin Constant, Carolus Duran and Gérôme, who judged the work of Mr. Burroughs, expressed "the highest approval of his work and their gratification at his great progress." It will be remembered that some sketches by this clever young student appeared in The Art Amateur in October, 1897, in illustration of an article on "The Art Students' League."

The Architectural Prize of 500 francs, at the school of Fine Arts, Paris, has been divided between Mr. Howard, of the Massachusetts Institute of Technology, and Mr. Arthur A. Stoughton, of the School of Mines, Columbia College.

EXHIBITION OF DESIGNS BY WOMEN.

AN exhibition of the first two months' work of the New York School of Applied Design for Women was opened on December 21st and continued for several days. The walls of the three lower rooms of the school building were well covered with the work of the pupils, embracing designs for carpets, rugs, silks, chintzes, oilcloth, curtains, embroideries, stamping, wall-paper, book-covers, and architectural work. In the third story were hung drawings from the cast, by the preparatory class. The work of those who had received their first instruction in the school naturally excited the most interest.

Some very rich designs for rugs and carpets had the lotus for a motive. Those by Miss M. E. Saunders, Miss Florence Field, Miss Margaret Miner, Miss E. G. Houston, Miss Childs and Miss Van Salisbury were particularly noticeable. The designs for silks by Miss Katharine Jenkins, Miss Mary Newell and Miss Van Salisbury, and those for wall-papers by Miss Belle Bogart and Miss C. D. Morrill, possessed considerable merit. In the department of Historical Ornament, some skilful applications of conventional designs, especially to pottery and tiles, were shown by Mrs. S. M. Cory, Mrs. M. D. Fox, Miss Grace Thompson, Miss Myra K. Crane, Miss E. G. Houston, Miss H. A. Smith, Miss M. V. N. Smith, Miss Grace E. Wesson, Miss Charlotte Roberts, Miss Jackson and Miss Pierce. There were sixteen designs for book-covers—a fair number, considering the fact that only four lessons had been given in this branch. The designs by Miss F. L. Whitman, Miss Julia Goodchild and Miss M. K. Crane showed refinement and a good sense of color. The architectural drawings exhibited were by Misses G. P. Belden, S. P. Pierce, A. J. Hands, E. B. A. Roberts and M. J. Kern.

Many of the designs shown at this exhibition were purchased by manufacturers, and the school has received orders for designs for iron and mosaic work, architectural woodwork, envelope bands, seals, etc. The Art Amateur prizes for the best designs for wood-carving, wall-paper and carpets, introducing the maize, the pumpkin and the potato, will be awarded in the spring.

THE NEW ENGLAND CONSERVATORY.

THE New England Conservatory School of Fine Arts, Boston, was organized in 1882 by Walter Smith, the well-known teacher of art, who held the position of principal until his return to England in 1883. He was succeeded by Signor A. Appoloni, Signor Tomaso Jugularis, and Mr. W. A. J. Claus, the present principal, who took charge in 1887.

The studios of the School of Fine Arts are in the same building with the Conservatory of Music, a large structure situated on Franklin Square, fronting a pretty park, and accessible from every part of the city. Students who take both music and art have unusual advantages of culture, and ladies have the privilege of rooming in the building, an arrangement that results in a great saving of time.

The classrooms, numbering about eight, are well lighted and ventilated, and have fine collections of casts and reproductions of drawings by the best foreign masters, besides a collection of paintings and still-life objects. The aim of the school is to provide the best advantages for all who wish to study the Fine Arts. Many of the students become teachers themselves, and to those who desire to make teaching their profession the training received here is of exceptional value. The development of individuality, in every department, is one result of the methods pursued.

Students on entering the school are assigned the highest grade of work for which they are prepared, and are carefully guided during the whole course. The regular course covers three years, at the end of which the pupil, after passing a satisfactory examination, may receive a diploma. Every pupil who receives a diploma is expected to leave a satisfactory drawing in the school, and any pupil is liable to be called upon to do the same each year.

The departments of study are grouped in three divisions: Drawing and Painting, Modelling, and Decorative Design. The first division, besides the regular course, in which Mr. Claus is instructor in drawing and painting from life and the Antique, includes a two years' course in Still-Life painting in oil and water-colors under Mr. Claus, lectures on Perspective by J. A. Frizzell and instruction in Illustrating by Frank Myrick. The department of Modelling is in charge of Cyrus Cobb, that of artistic wood-carving, has E. Stimpson as instructor, and that of Decorative Design is under Mary Hersey and Edith Pope. There are evening classes for ladies and gentlemen in drawing from life and from the antique. Students have free access to the Museum of Fine Arts, and are allowed, under certain conditions, the use of the collection of casts and paintings for copying. The school opens the first week in September and closes late in June.

The average number of students is fifty. They represent every part of the United States, besides several foreign countries. The endowment of \$200,000, secured last summer by the Conservatory, will benefit the Art School materially, and it is the purpose of its directors to make it second to none in the United States.

THE Fine Arts Loan Exhibition, under the auspices of the American Fine Arts Society, is to take place from February 6th to March 15th at the latter's new galleries, in West 57th Street. The officers of the exhibition are: Henry G. Marquand, President; Charles F. Barney, Vice-President; James A. Garland, Treasurer, and Edward H. Bell, Secretary. The chairmen of the different sub-committees are: Edward D. Adams, finance; Stanford White, arrangements; Richard W. Gilder, printing

publications and advertising; William M. Chase, American paintings; Francis D. Millet, foreign modern paintings; Charles B. Curtis, old masters (Spanish and Dutch); William H. Fuller, old masters (English); Daniel F. Appleton, old silver; Augustus St. Gaudens, sculpture; Russell Sturgis, architecture; Thomas B. Clarke, Greek art; Louis C. Tiffany, decorative art; Samuel Colman, Oriental art porcelains, Cloisonnés, lacquers, laces, fans, invitations, etc.; D. D. Parmlly, insurance; Howard R. Butler, contributions to Guarantee Fund. The programme for the winter exhibitions has been so arranged as to give the Loan Exhibition Committee the use of the galleries during the choice part of the season. The profits of the exhibition will be devoted to the payment of the mortgages on the property of the American Fine Arts Society, which amount to \$150,000. If the proceeds be insufficient to pay off the whole mortgage, it is hoped that the amount required may be obtained by additional subscriptions to the Gift Fund of the Society. Mr. George W. Vanderbilt, in making his generous gift of the gallery which bears his name to the Society, expressed a hope that the New York citizens would assist the Fine Arts Society in the retirement of these mortgages.

THE sixty-eighth annual exhibition of the National Academy of Design will be opened to the public on Monday, March 27th, and will close Saturday, May 13th. Works will be received from Thursday, March 2d, to Saturday, March 4th, inclusive, after which no work will be admitted. Lists must be sent to the Superintendent before Saturday, February 25th. Varnishing and press day will be on March 23d. Artists must not send more than three works, and no oil painting under glass will be admitted. The annual prizes, the Clarke (\$300), for the best American figure composition painted in the United States by an American citizen; the Hallgarten (\$300, \$200, \$100), for the three best pictures in oil colors painted in the United States by American citizens under thirty-five years of age, and the Dodge (\$300), the latter being exclusively for women, will be awarded. The judges for these prizes will be selected by the exhibitors, each of whom will cast a vote for the Academician or Associate they consider best fitted for the post. Forms for exhibitors can be obtained on application to Mr. J. C. Nicoll, Corresponding Secretary to the Academy.

LATE NEW YORK EXHIBITION PRIZES.

IN noticing the exhibition of the New York Society of Ceramic Arts last month, we had to go to press before the whole list of the prize winners was received. We now, therefore, give the list in full, and on another page will be found an illustration of some of the exhibits which secured prizes. We regret that, through a misunderstanding with the photographer's assistant, Mrs. Frackleton's punch-bowl was not tilted forward sufficiently to show the processional frieze, one of its greatest charms. It is this large bowl, in the centre of our illustration, which secured the first prize for Original work, given by Mr. L. C. Tiffany. The following prizes and certificates were awarded: First prize for Figures, given by the Society, to Mr. F. Maene; second prize, given by Messrs. Marsching & Co., to Mrs. N. R. Monachesi; certificates, to Mr. R. Bier, Miss C. M. Uhler, Miss I. Willauer and Miss Isabel Smith. First prize for Flowers, given by The Art Amateur, to Mr. F. Bischoff; second prize, given by Messrs. Devoe & Co., to Miss M. T. Dwight. First Amateur prize, given by Mr. Leonard, to Mr. F. S. Lee; second Amateur prize, given by Miss Osgood, to Mrs. M. A. Neal; certificates, to Mrs. E. P. Wickes, Mrs. Humphrey, Mrs. H. A. Crosby, Miss E. S. Cook, Miss E. V. Gardiner, Miss E. V. Barnard. The first prize for Fish, given by Mr. C. P. Smith, to Mrs. F. M. Dunbar; second prize, given by Mrs. Frackleton, to Miss C. Gabarino, who also won the second prize for Birds, the first prize being given by Miss Alling and gained by Mrs. J. W. Milliken; certificates, for fish painting, to Mrs. Perry and Mrs. E. C. Deen. A certificate for Birds was given to Mrs. G. Masson. Mrs. S. S. Frackleton secured the first prize, given by Messrs. Bedell & Co., for conventional design, and Mrs. J. W. Milliken the second prize, given by Messrs. Davis Collamore & Co. The prize for raised paste work, given by Miss Wynne, was won by Mr. J. Schulze, and certificates were given to Miss E. B. Shields and Miss Kettle. A special prize for Gilding and Bronzing was awarded to Mrs. E. Launite-Raymond, being given by Messrs. Sartorius & Co.

NOVELTIES IN UNDECORATED CHINA.

THE needs of the amateur are especially studied by M. T. Wynne, of 65 East 13th Street, New York. This is seen in the exceptionally wide range of choice offered, both as to price and design, in china for decoration of English, French and home manufacture. The demand for white china being greater than ever, the several manufacturers vie with each other in producing novelties, the best of which may be found at the Wynne store.

Candelabras, with either five, three or only two lights, are still in demand; they are equally suitable for the dinner-table or as parlor ornaments. They are mostly of French china in the Dresden style; figures daintily costumed or groups of cupids form the base. The largest of them stand over eighteen inches high, and cost from \$10 to \$11 each. They make a beautiful finish to a dinner-table, especially where the dessert service and plates are chosen to harmonize in style and decoration—a very simple matter in view of the selection before us. A few of these candelabras come in Coalport china. The designs are very beautiful; the figures are mostly cupids, the absence of the wreathed flowers in relief peculiar to Dresden ware being conspicuous. The glaze of this make of ware is very smooth and clear, but somewhat softer than the glaze of French china.

In table pieces, one pleasing novelty consists of a pudding set in the popular Marseilles pattern, consisting of three pieces: baking-dish, ornamental outside-dish and platter. This set costs \$3.50, but there are other similar patterns at very moderate prices. For the luncheon or breakfast-table one may find also a large assortment of new patterns in covered dishes for hot cakes, cheese, honey, preserves and butter. The Orleans pattern is particularly pretty, and a honey-dish with fleur-de-lis in relief and an imperial crown for the handle is suggestive of very effective decoration. A breakfast set, embracing a large-sized family tea-

pot of elegant shape, is worthy of note, because quite uncommon; it, together with the sugar-bowl and cream-jug, costs only about \$6. A round tray to match, with handles eighteen inches in diameter, may be had for \$5.50. China trays are much in use for all purposes. They come in the larger sizes in greater variety than heretofore, and most of them have handles. A beautiful square tray 18x13, of the Marseilles pattern, with tea set to match if desired, will readily hold six teacups, in addition to the service. The Lafayette tête-à-tête set is very dainty, and one of the newest patterns. The tray is large enough to take two additional cups. The set costs \$9.50. Five o'clock tea sets abound at popular prices; the Empire, vase-like shape is perhaps the greatest novelty.

Individual tea, coffee and chocolate pots for bedroom use are a novel feature. These dainty little pots form pretty and suitable gifts for a bachelor. A novel and sensible adjunct for the tea or breakfast-table for those who wish to brew the tea themselves is the closely covered tea-jar, which comes in a variety of shapes, the handsomest being the Marseilles pattern, costing \$1.25; another jar takes the shape of a stoppered bottle.

A very elegant tea set, including tray in royal blue underglaze, must not be passed over. The handles, knobs and linings of the pieces are left white, so that they may the better be decorated with gold. If this set be decorated in gold work on raised paste, the cups being lined with gold, the richest possible effect will be gained. Plates, fruit dishes and other pieces may also be obtained in royal blue. There are jugs for every kind of use.

Articles for the dinner-table abound; a handsome fish platter with sauce tureen and tray has an openwork edge which is formed into handles at either end. The price is \$10. Strong, embossed handles for dessert or dinner-knives in Belleek ware cost only fifty cents, and give china painters new opportunities. Cone-shaped Belleek favors for flowers have, as a base, a three-cornered dish for either bonbons or flowers.

Small china lamps, mounted on single candlesticks of china, make a very pretty addition to a table service. Among other pieces is a very large triangular tray in three compartments for nuts, cakes or bonbons. Plates are made to match. A baked-apple dish with twelve basin-shaped receptacles is a decided novelty. A handsome night light-burner with an openwork top is noticeable, and upright candlesticks, fruit and melon dishes, centre-pieces and jardinières are to be seen in great variety. We noticed also several large punch-bowls.

Handsome bedroom sets include all the pieces belonging to a wash-stand. These are in fine French china, and cost about \$20. A hair receiver, in the shape of an exaggerated powder-box, has a hole in the centre of the lid, intended to receive a hair-pin cushion. There are many pretty bureau sets to be had, with the addition, if desired, of small cologne bottles.

Small articles for gifts include umbrella handles in Belleek and French china, and Belleek pen-holders with gold-plated mounting. A patented perfume vase, in Belleek ware, costs \$2.25, and is sure to meet with favor. It stands about as high as a small pot-pourri jar, and contains a perforated brass receptacle, which, in turn, contains a small asbestos jar for holding the perfume.

For the benefit of painters who are looking for good studies, it may be mentioned here that this firm has just made a large importation of delicately colored figure and other studies in the Watteau style, for china and tapestry painting.

RECENT TAPESTRY IMPORTATIONS.

A NUMBER of fine old Flemish, Beauvais and Gobelin tapestries are shown at Sypher's. The Flemish pieces are unusually well preserved, especially as regards the reds and blues, which makes them more valuable to the dealer, as this condition is rare, but hardly to the amateur, as the color is a trifle discordant. It is well known that many of the charming tones which we admire in old tapestries are the result of fading, and that the best-preserved pieces are not often among the most beautiful. The present works, however, are unusually curious in subject. One shows a party of Dutch boors, which might come out of a picture by Teniers, smoking and playing cards in a magnificent terraced garden full of statues and fountains. Another, early Beauvais, shows a king seated at table with his courtiers, while an archer, on one side, falls on his knees to shoot at a peacock, and, at the other side, a princess is weaving at a low tapestry frame, her basket beside her full of balls of colored yarn. A coat-of-arms of some unknown family—two wolves, passant, on a field, argent—is the main subject of a large Gobelin wall hanging more sober and refined in tone. The shield is borne by cupids and an angel, while a figure of Time lays down his scythe and hour-glass among the poppies beneath them. The border imitates a curtain, in the folds of which more cupids are partly hidden. A curious piece of Beauvais of the eighteenth century represents a Chinese garden party of ladies near a picturesque kiosk. Chinese gardeners are arranging flowers which bear but a remote resemblance to those of nature. Perhaps the most interesting works of all are the set of six chairs and a sofa upholstered in Beauvais tapestry of the reign of Louis XVI. The subjects, taken from Lafontaine's fables, occupy square panels about which are gracefully disposed festoons and strings of flowers. Among some beautiful carvings, we particularly admired those of a number of Italian choir-stalls of late Renaissance work, and an English hall table rudely but effectively carved all over with scenes of country and military life.

FASHIONS IN GLASS AND CHINA.

COLOR glass is no longer fashionable for table use except in the dainty goblets for white wine. These come in red, green and amber, with the stem and standard of white glass. Sometimes they have a narrow band of gold about the rim, or they may be elaborately decorated with a floral pattern of gold. They are always thin and light.

A beautiful hock glass seen at Davis Collamore & Co.'s was of white glass with a rococo scroll design in gold. The bowl was globular in shape, and the slender stem was eight inches tall. The price was \$50 a dozen.

Sherry glasses are always in white, V, or funnel-shaped, and may or may not have a gold decoration.

A novelty in punch or lemonade cups is shaped like a china teacup, with saucer. It is of rose-colored Bohemian glass, and is elaborately decorated with gold.

Cut glass holds its own in popular favor, the chrysanthemum pattern being the very latest. A salad or berry bowl in this design comes at \$14 or \$15. A large punch bowl in the Grecian cut is marked \$300. Water bottles in cut red and white glass give some good effects in color, but, after all, nothing in cut glass is so satisfactory as the pure white, which reflects all the lines of the prism, and whose crystal clearness is a positive delight.

Low centre pieces are most popular for table decoration, probably because people like to be able to see who sits opposite them, and to talk across the board. Growing ferns or cut flowers massed in a dish which comes expressly for the purpose are still in favor. A green glass dish decorated in gold makes a charming receptacle for pale pink or white roses. For ferns there is a dish of creamy china, with a Dresden pattern of tiny roses and scroll work.

Green is the latest color for table ware and decorations. Some of the new china is pure white, sprigged with tiny green leaves and sprays. A handsome Coalport fish set has a border of green, with scroll decorations of gold, and hand-painted designs of fish and shells for the centre.



NEW PUBLICATIONS.

EDWARD BURNÉ-JONES.



N the sumptuous volume before us Mr. Malcom Bell has taken upon himself a most difficult task in critically describing the work of this famous artist; but right well has he acquitted himself. He begins by giving a short and pithily written sketch of the career of Edward Burne-Jones, telling how when an Oxford undergraduate he was fired with enthusiasm for art on seeing a drawing by Dante Rossetti; how he heard the poet-painter lecture at a London school, and how that lecture determined his future career as an artist, instead of his continuing his university course and eventually entering the Church. It was a bold step for Rossetti to advise a youth who had to earn his living to take; but the master eye saw talent in the young man's work, which if properly and carefully trained would develop into genius. Then came months of hard study, scarcity of cash, and a time not free from disappointments, till at length Rossetti admitted—which he freely and willingly did—that the pupil had outstripped the master. And from that period, year by year, the British public have seen such pictures, of beautiful and delicate color, quiet and simple grace, careful and masterly composition, the like of which have never been seen by a painter's contemporaries since the days of Mantegna.

The United States is unfortunate in possessing only one oil-painting by Mr. Burne-Jones, viz., a replica of "Le Chant d'Amour," which has found a home in one of the private galleries; but there are several stained-glass windows designed by him for different American churches, and also there are the famous Scandinavian windows in Mr. Louis Lorillard's house at Newport, R. I.

But none need now be in ignorance of the painter's work, for Mr. Bell's book puts within the reach of all close upon a hundred photogravures and process plates of the painter's most famous pictures and decorations, along with a lucid and carefully written commentary upon them. The plates in this book and those already published by The Art Amateur would form together a very representative collection of the work of Burne-Jones, although of course they suffer greatly from the loss of color, one of the painter's greatest charms.

Mr. Bell gives in plain, straightforward language a criticism on or description of a picture without letting his enthusiasm run away with him; for although an ardent admirer of his subject, he is not in the least bigoted, and is as ready to see a defect (if defect there be) as would be the most cold-blooded critic. Many persons who only know the artist's later work will be surprised to see reproductions of some of his earliest drawings and pictures, when he was under the influence of the great Pre-Raphaelite, so different is his method from that of the present time, though even now he paints not one whit less carefully than he did under his master's eye. As a draughtsman Mr. Burne-Jones stands in the very front rank; as a colorist he is second to none, and as a master of composition he is to be equalled by few and excelled by none.

The frontispiece is a fine photogravure of "King Cophetua and the Beggar Maid." One of the most charming reproductions is that of the beautiful pencil portrait of Mr. Paderewski. The book is carefully printed on heavy paper, tastefully bound, and indeed produced in all respects in the first-rate style we are accustomed to expect with the imprint of Messrs. Macmillan & Co. (Macmillan & Co., \$20.)

MAN IN ART, Mr. Hamerton's latest, is also his most ambitious work. Its comprehensive title, which includes all painting, drawing and modelling of the figure from the sculptor of the sphinx to Mr. Jan Beers, and from Barbizon to Kyoto, covers chapters upon the education of the figure painter, the nature of our ideas of beauty, the representation of the supernatural, the possible effects of Darwinism on art, the controversy between "Realists" and "Idealists," historical painting, portraiture and genre, or, as he prefers to call it, "life observed." We cannot in the space at our disposal give even a summary of his views on each of these subjects. We will content ourselves with indicating those which we believe to be of greatest interest to our readers. Mr. Hamerton believes that with good natural gifts the artist may dispense with a literary and scientific education. His early years, at any rate, should be devoted to acquiring a sound technical training. But if he is not naturally a man of open intelligence and a gentleman, that training will not make him one; and he is strongly advised to pursue some literary or scientific study—literary by preference—that may be not too difficult, and may not take up too much of his time and attention. The examples of Rubens, who was an excellent linguist, and of Delacroix, who was a very fair scholar, are adduced to show that a certain devotion to culture need not interfere with progress in art. As to the technical education of the artist, Mr. Hamerton agrees with all others who have any real knowledge of the subject, that drawing from the nude figure is the one thing indispensable. And, he thinks, there is no good reason why amateurs should deny themselves that sort of training. For Mr. Hamerton's ideas on the subjects of "Beauty" and of "Religious Art" we must refer the reader to the book itself. They cannot be summarized in a few sentences. The section on "Religious Art" is the largest and most important in the book. Historical painting, in so far as it is the ideal representation of past events, he seems to look upon as obsolete, or nearly so. He would have painters who feel drawn to this class of subject depict the great events of the present, or, like Meissonier, confine themselves to the recent past; for by so doing they will have plenty of material at hand, and will not be required to draw upon a wholly unfurnished imagination or engage in laborious investigations. To portraiture he does not give a very high rank. To "paint the soul" is, he claims, in any real sense, impossible. Finally, the best chapters in the book are devoted to French painting of rustic life, from Millet to L'Hermite. With every phase of that life, owing to his long residence in France, he is familiar; he mourns over its decay, and deprecates the necessity, which artists are already beginning to feel, of turning to modern industrial life, with its steam-ploughs and electric motors, for subjects. He gives excellent reasons for his preference of the old peasant life, but the change is inevitable, and there is, after all, much that is picturesque in modern conditions of labor.

The present edition is a costly one, illustrated by carefully prepared plates, and we cannot dismiss it without a few words as to their merits. The author has employed them to illustrate not only the subject of the book, but the various methods of reproductive engraving now in use. There are etchings, heliogravures, photogravures, hyalographs, line engraving, mezzotint and wood-cuts. Hyalographs are made directly (without the intervention of a camera) from drawings upon glass. Some half dozen pieces of sculpture have been so reproduced, the drawings having been made by pupils of the Royal Academy and the École des Beaux Arts. The intention was no doubt excellent,

but we are bound to say that, though beautifully printed, these drawings leave much to be desired. The best are by Mr. T. E. Macklin; but some of his drawings and most of the rest show an attention to mere surface qualities which implies a failure to appreciate form and action. The knee of the Mercury (Rude's statue in the Louvre), drawn by G. de Roton, is a glaring instance. The draughtsman has been so intent on polishing up the reflections on the bronze that the leg looks as though it had been amputated and badly stuck together. The heliogravures after drawings by Sir John Gilbert, Alma Tadema, Sir F. Leighton, D. Vierge, certain etchings of Rembrandt, and others, are all excellent; and so are the photogravure reproductions of the paintings by G. Bellini and Vittore Pisano, which are the finest things in the book. In general, the plates justify the high cost of the edition, but we are happy to have the author's authority for saying that, in America at least, it is sure to be followed by a cheaper one, without the illustrations.

It may be worth while recalling the fact, however, that "The Graphic Arts" and "Landscape," by Hamerton, are now difficult to buy except by paying an advance on the original prices. This latest contribution to art literature, not less than either of these, we regard as essential to a first-class art library. (\$30. Macmillan & Co.)

JAPAN IN ART AND INDUSTRY, by Felix Régamey, is chiefly interesting for its account of Japanese manufactures and processes, and of the natural materials used in the arts. In this respect the little book may almost take the place of the two large and expensive volumes by Rein, which, nevertheless, remain the best general account that we have of Japan. Mr. Régamey, as an artist, was most attracted by the art industries of the country, and he gives much information about lacquers, porcelains, paper and textiles. But he also presents information on many other points, such as the Japanese house, manners and customs, food and drinks. Not the least useful part of the volume is a short bibliography, from which, however, several well-known English and American publications are omitted. The illustrations, from sketches by the author, are well drawn, and of value. The translation from the original French is rather badly done. (G. P. Putnam's Sons.)

POETRY.

COLUMBIA'S COURTSHIP, as related by Mr. Walter Crane in smoothly flowing verse and pictured in glowing colors, comes to nothing, owing to a surplus of suitors. First arrives the Norseman, and then the Spaniard; then the Dutchman with his pipe and his tulips; and the Englishman with his royal grant and his blunderbus; and the Frenchman with his tricolor and his rights of man; and last a crowd of all races, colors and conditions. It is hardly to be wondered at that Miss Columbia should decide to remain single and to have a good time all by herself at the World's Fair. Mr. Crane's charming designs have been excellently reproduced, and will make a very appropriate Christmas gift. (L. Prang & Co.)

THE DEATH OF CENONE, the title poem of the posthumous volume of Tennyson, just issued, brings to a fitting close the poet's version of the story of Paris and the nymph taken from Apollodorus, and is not unworthy to give a name to the last book of the dead laureate. "Akbar's Dream," which follows it, is a lesson of toleration and charity. The great Mogul Emperor of India, who lived in the latter half of the sixteenth century, decreed, it is said, an equal liberty for all creeds in his dominions; but he foresaw in a dream that his fanatic son would undo his work. "The Dawn" is a comprehensive glance over all the ages, past and present, which are seen to be very much alike, and to be all only the dawn of man's day, which has twenty million summers to come. That long future and all the good that may grow up in it are the burden of "The Making of Man" and "The Dreamer" also. A strongly optimistic spirit pervades the book, which contains verses that even he who wants only the best of Tennyson cannot afford to be without. (Macmillan & Co., \$1.25.)

POEMS BY DOBSON, LOCKER AND PRAED contain the cream of these three masters of "occasional verse," with pictures in colors by Miss Maud Humphrey and many slight but pretty sketches in half-tone by other artists. Miss Humphrey shows us the "Old Sedan Chair" that Dobson has sung, "Sir Plume" handing "My Lady Bellair" out of it; his "Sundial," with a beauty in blue tripping by it; and one of his "Ladies of St. James's," sitting up all night at Ombre, by the light of many wax candles. She illustrates his "Milkmaid," his "Tu Quoque" and his "Marquise," and leaves Messrs. Locker and Praed to the artists in black and white, who show us Praed's "Young Lady Five Months Old" grown thin and "tall and twenty," and one of that pair of boots of which Locker sings, "They nearly strike me dumb." The "darling child" in the illustration to his "Garden Lyric" if she dressed as she is pictured, should, we fancy, have finished the business for him. The form of the book is a large, flat quarto, and the face of the Marquise, all paint and patches, smiles on us from the cover. (Frederick A. Stokes Co.)

ESSAYS.

DAYS WITH SIR ROGER DE COVERLEY is a third reprint of this fascinating little book, made up of selections from the Spectator, in all of which figure Sir Roger or some of his friends or dependants. It is illustrated by Mr. Hugh Thompson, who has made a specialty of reviving old English life in his charming drawings. Sir Roger's arrival; the village Court of Assize; Will Wimble with the puppies, and Sir Roger's ancestor inventing a new way of making love are among Mr. Thompson's masterpieces. (Macmillan & Co., \$1.50.)

IN GOLD AND SILVER, by George H. Ellwanger, is a collection of essays that takes its title from two of the number, "The Golden Rug of Kermanshah" and "The Silver Fox of Hunt's Hollow," or, possibly, from the pretty arabesques on its cover. "The Golden Rug" is a fanciful narrative of travel in Persia, which appears as a land crammed to overflowing with curios and pretty girls. Mr. Ellwanger should avoid the phraseology of auctioneers, and not make his Persian merchants speak of prayer rugs as "prayers," nor quote Fitzgerald's "Omar Khayyam." The other essays or tales, for they are something of both, are of American wild life. All are illustrated with pretty vignettes in the text and occasional full-page cuts from drawings by W. Hamilton Gibson, A. B. Wenzell and W. C. Greenough. (D. Appleton & Co.)

PROSE IDYLS, by John Albee, appear to be the work of a writer whose matter is neither rare nor abundant, and who wishes to repay his readers by some curiosity of composition. But it is much easier to do that in rhyme than in prose. We

would advise Mr. Albee to master—as he easily may—the rondel, vielle, villanelle and other such forms of verse, of which he will find plenty of examples in recent American poetry. The titles of some of his effusions are: "White Thoughts," "Grammarians in Love," "The Cracked Bell," "The Soul of Things," and "The Secret of Authorship." The last-named idyl tells of bad advice given by a false friend. We trust Mr. Albee will not be misled. The fact that he has no woman to look over his shoulder while he writes does not in the least account for his want of success. His little book is very beautifully printed and bound. (Houghton, Mifflin & Co., \$1.25.)

HISTORY AND TRAVEL.

PICTURES FROM ROMAN LIFE AND STORY, by the Rev. A. J. Church, M.A., are an entertaining series of chapters on Imperial Rome from Augustus, "the Child of Fortune," to Marcus Aurelius, "the Philosopher." The author aims at simplicity, but becomes occasionally a trifle obscure in grappling with the conflicting accounts of historians. Interesting side lights are thrown on the characters and private life of Macenas and his friends, Horace, Seneca, the elder Pliny and Martial. The manifold failings and infrequent virtues of the long line of august rulers are truthfully portrayed; in fact, if the innate depravity of Nero and Tiberius has been glossed over in the slightest degree, one can only wonder at the existence of a single honorable man among their subjects. The volume is illustrated. (D. Appleton & Co.)

SOME STRANGE CORNERS OF OUR COUNTRY, by Charles F. Lummis, claims to be a book for boys, but it should be read with peculiar interest and profit by all Americans, young or old. Undoubtedly the Great Southwest is a terra incognita to a majority of our countrymen, who, at the same time, think nothing of taking a trip to Europe annually. The author's attitude, however, toward this benighted class seems to us somewhat ill-advisedly aggressive.

Especially entertaining are the chapters on "The Grandest Gorge in the World" and "The American Sahara;" also those on the curious customs of the Pueblo and Navajo Indians; their jugglers and witches. The book is exquisitely bound, with a richly ornamented cover of special design. (Century Co., illustrated, \$1.50.)

FICTION.

BARBARA DERING, a novel by Amélie Rives, portrays the further struggles of the passionate heroine of "The Quick or the Dead" in her second wedlock.

The queenly, auburn-haired Barbara Pomfret has been a widow two years, when Dering opportunely reappears on the scene, to find the object of his early impulsive love pensively reading Thomas à Kempis in the woodland and in a most approachable mood. There are the same evidences of misdirected genius in this story as in the preceding one, but the colors are a trifle more subdued in tone; and the happy picture at the ending indicates that these two fiery but noble spirits have at last learned to appreciate the sweets of moderate self-repression. Let us hope that they may continue in this blest state until their days are numbered. (J. B. Lippincott Co., \$1.25.)

IN MRS. BLIGH, by Rhoda Broughton, we have the latest impassioned romance from the pen of this facile writer, who may still be remembered as the creator of those slightly frivolous novels, "Good-Bye, Sweetheart" and "Red as a Rose is She."

The heroine of the present tale is a homely little widow of twenty-nine, rather bright and not uninteresting. Mrs. Bligh falls in love with a baronet of fifty, who models in clay. The sculptor reciprocates by styling her his "dear little friend," and calling at her "dear little house" quite frequently; but, at the same time, woos and wins a "wild-rose" maiden of eighteen, being aided in his suit by the self-sacrificing widow herself. However, in the last chapter this much-enduring woman reaps her reward, inferentially. Incidentally, it may be mentioned that the eccentricities of the Mulholland family occasionally divert the reader. (D. Appleton & Co.)

THE LITTLE MINISTER, by James M. Barrie (Lovell, Coryell & Co.). The beautiful new edition, in two volumes, in a neat case, of this charming story suggests its right to a permanent place in the library. The illustrations are ten etchings by G. W. H. Ritchie, the frontispiece being a portrait of the author, of whom a short "literary biography" is given. For those unfamiliar with the story, let us say that the scene is laid, as in others of Mr. Barrie's books, in Thrums, of the auk light kirk in which Gavin Dishart is minister. The time is during the Chartist riots, when Gavin, against his will, falls in love with a gypsy girl who incites the weavers to riot. There is a mystery about this girl which is eventually cleared up, and she turns out to be acting the dual rôle of a gypsy and the fiancée of Lord Rintoul. On the eve of the wedding she disappears from the castle, and she and the minister are married by the Gypsy King at his camp on the hill, over the tongs. Lord Rintoul traces her to the manse, where there is a splendid dialogue between the earl and his faithless betrothed; but, though no one can deny that she has behaved badly, one's entire sympathies are with her. In the end the minister and the gypsy are again married, but this time in the kirk. The book is crowded with incident.

THE BLACK CARNATION, called by its author, Fergus Hume, "a riddle," is a good detective story, but is hardly likely to make such a sensation as Hume's first book, "The Mystery of a Hansom Cab." It has a very involved plot, like one of Charles Matthews' farces, full of awkward mistakes made by an inquisitive old half-pay major who is seized with the "detective fever," and goes through trouble and anxiety to find out—but it would not be fair to tell the story, when Mr. Hume has already done it so cleverly, and which is so well worth reading. The final act turns out very unexpectedly, and after all we find the amateur detective, though a bit of a bungler, comes out victorious in the end. Of course the hero marries in the last chapter, but he cannot marry the heroine, for she is killed in the first. This sounds odd, but it is true, as the reader must see for himself. (National Book Company.)

DAVID ALDEN'S DAUGHTER, AND OTHER STORIES OF COLONIAL TIMES, by Jane G. Austin, are, for the most part, reprints from Harper's, the Atlantic and other magazines, now published in one volume. They are delightful tales, full of strength, simplicity and tenderness, reflecting admirably the stern and unyielding yet noble and intensely human spirit of the Pilgrim Fathers and some of their immediate descendants down to the close of the last century.

To those familiar with old Boston and historic Plymouth and the ancient landmarks in their midst that time has spared to this day, this book will have an added charm, for it is replete with rich local color. Especially interesting and powerful are the stories of "The Wife of John Carver," "Barbara Standish" and "Wrecked and Rescued."

Some of these narratives, according to the author's confession, were written in the "first flush of delight and surprise at discovering the wealth of romance imbedded in that 'Forefather's Rock,'" inducing a "certain fermentation of fancy," perhaps. But the reader will not care to discriminate between truth and fiction. (Houghton, Mifflin & Co., \$1.25.)



TREATMENT OF DESIGNS.

MISCHIEVOUS PUPPIES.

THIS study may be copied in transparent water-colors, gouache, or in oils. As the work-basket is in oblique perspective it is safest to get its outlines as follows: produce those in the plate to the edges of the paper, and, upon paper or canvas the same size, copy them so that they come out at corresponding points. By getting in this way the correct slant of each outline first, there need be no trouble as to perspective in completing the drawing. In beginning to sketch the puppies, their shagginess must be ignored until the general direction of each outline is indicated. For instance, the back of the crouching one is nearly horizontal, while the backs of the other two are inclined respectively about forty-five degrees. The poise of each head will best be obtained by drawing a line through the eyes. Similar care must be taken in placing the legs and paws. In sketching for transparent water-colors, the tufts of hair that break the outlines must be indicated that they may be spared when washing around them. With gouache this is not so strictly necessary, and with oils not at all necessary, if the background is brought around with soft, broken strokes.

For water-colors, the palette required is new blue, raw umber, light cadmium yellow, rose madder and raw Sienna. The first four enter into the washes of the background. The paper, having been properly dampened and stretched, the lightest wash, which depends upon the cadmium and a little rose madder, may be carried from the left side over outlines and all parts that show anything of the same tint. When this has dried, the new blue and raw umber are to be mixed and washed over as far as required. In the cast shadow of the basket, the umber is strong. The same is used more lightly in all shadows, on the basket and on the puppies, and for the darkest touches in eyes and nostrils. Raw Sienna may be used wherever it is needed to bring the first light wash and the shadow tints into harmony. If the copy is made in gouache, Chinese white, besides being used as local color, may enter into all the tints except where the umber is needed in its full strength. If the umber does not appear deep enough, warm sepia may be added.

For oils, cobalt may be used instead of new blue, Vandyck brown instead of sepia, and Naples yellow may in all the lower values take the place of cadmium. Burnt Sienna may be added to the palette, and to a great extent replace rose madder. Use good-sized brushes upon the shaggy coats that their texture may not be hard or wiry.

GRAPES.

ANY canvas will do upon which to paint this picture, but white "American Roman" will be found best for the two-fold reason that it has a very agreeable texture, and can be easily tinted any color that the fancy of the artist may dictate. There is a decided advantage in starting with a white ground, for no matter how you tint it, the influence of the white shining through gives a sparkle and brilliancy that is wanting in a canvas solidly painted a strong color. The opaque red ground sometimes used is objectionable, because all thin tones placed upon it sooner or later sink in and become leathery, while a dark gray or slate-colored ground is as bad in other ways that need not be enumerated here. Having procured your canvas, take a very soft piece of rather blunt charcoal and sketch in the basket and grapes in the following manner:

First locate their positions either by your eye, measurement, or a tracing, as your conscience may dictate. Should you trace, be careful not to use any of the so-called carbon transfer papers, as they usually contain a greasy element that will interfere with the charcoal drawing. Use instead any smooth white paper that has a little tooth, upon which you have made a dark even tone with "Conté" charcoal or soft black crayon. Having "placed" your objects, lay in with the charcoal the masses of shadow in a medium tone, commencing with the large one made by the hollow of the overturned basket, omitting the details. Having done this, proceed with the grapes, beginning with those next the shadow you have just laid in. Try and see the large masses of forms, paying no attention to details beyond those that appear when the subject is viewed with the eyes half closed. It will not be necessary to draw the background or foreground forms with the charcoal; leave all that for the brush. You may however go over the background with a tone sufficiently dark to give value to the top and handle of the basket in high light, and also broadly indicate the dark mass on the left hand of the basket. Always get your shapes of things with masses of shadow or masses of light and dark, and not by outline. Fix the charcoal in the usual manner with a spray of fixatif, and when this is dry, take a little burnt Sienna, burnt umber, or any of the reddish browns, and considerable turpentine, and go over the whole surface of the canvas until every trace of white is lost; then with a clean rag wipe away all the surplus paint so as to leave merely a warm glowing tint. Set your palette with the following colors: White (Devon's), lemon yellow, yellow ochre, transparent gold ochre, vermilion, madder lake, terre verte, burnt Sienna, Vandyck brown, permanent blue, ivory black. Use flat bristle brushes varying in size from one eighth to one half an inch in width. Commence painting with one of the latter, laying in solidly the shadow of the inside of the basket, using for the same white, trans gold ochre, burnt Sienna and black. Of course some experimenting will be needed before you get the right tint. While it would be almost impossible to specify the exact quantity of each color to be used in mixing a given tint, a good rule to follow is, not to add too large a portion of any color at a time, particularly strong, intense ones, like Prussian blue, Indian red, cadmium, etc. Ordinarily do not try to correct the whole quantity of color that you may have mixed if it is not right, but take a portion thereof, and to that add the dominating color or colors that seem to be lacking. Next in order paint the grapes, beginning with those joining the shadow just laid in; they are very dark, and are broadly and simply treated. Black blue, madder lake, and white will be the colors needed, with perhaps just a suspicion of trans gold ochre. Be cautious and do not get them too purple. Soften the abutting tones of basket and grapes by lightly dragging their edges together; as the work progresses downward the fruit must be carefully modelled, particularly the bunches in the immediate foreground, for much of the realistic effect of the whole picture depends upon the precision with which these are imitated. Aim to complete at each sitting as nearly as possible whatever you commence.

In painting the background, and also the foreground, endeavor to imitate them as units—that is to say, consider them as broad and simple color values, and not representations of anything in particular. Do not try and reproduce each little twist and quirk of execution, but in your own way get the same color effect as nearly as possible. Above all, do not be afraid to work freely, for by so doing you will acquire confidence, and always remember that no matter how grievous a blunder you may make it can be remedied.

For the blue in the sky, use white, permanent blue, trans gold ochre, with perhaps a touch of vermilion, and in the rest of the background, use burnt Sienna, trans gold ochre, blue, madder lake, white.

Break in the purplish notes with madder lake, blue, white, and a little of the general background color. The top of the basket,



in high light, and the handle are made with yellow ochre and white, while the portions in half shadow, like the edge and the left side, have added to those colors Vandyck brown and perhaps a very small quantity of black.

Use in the foreground white, lemon yellow, yellow ochre, vermilion, blue, terre verte, and Vandyck brown.

The lemon yellow, blue, Vandyck and white give the different greenish tints in the foreground on the sides, while the strong shadow on the left of the basket has in it in addition some terre verte. The shadow cast by the grapes on the ground may be made with the same colors used in the grapes, with the addition of vermilion and Vandyck brown. After the copy is thoroughly dry, it would be a good plan to glaze the inside of the basket with a little black and burnt Sienna, letting it come down somewhat on the grapes in deep shadow.

This picture is not as difficult to copy as one might suppose. There is really nothing in it that a patient student will find any serious obstacle in reproducing. The grapes are the hardest part of it, and they are really quite simple in color. After getting one or two of them right, the rest will slip along quite easily, and before you know it they will be done.

PASTEL—Sketch in first the outlines of the basket and then the masses of light and dark grapes. Do not begin by drawing in single grapes. For the background use some bluish gray rather light in tone, with here and there touches of brighter blue, gray green and a little purple. For the inside of the basket, *i. e.*, the part in shadow, some raw Sienna and gray green will be needed; for the light portions, some light pinkish brown with some very light yellow.

For the grapes in shadow use very dark purple; if you have not the correct shade it can be made by using blue—a dark tone—over the darkest shade of crimson lake. Then various tints of gray, blue and purple will be needed on different grapes; great care should be taken to keep the shadow mass as a whole, and not cut up into separate grapes. Those on the left-hand side of the basket have some of the warm shadow tone of the basket reflected in them. For the grapes in light a blue gray will be needed for all, with the purple color for the shadow sides, and a warm pinkish gray for the light. The high lights should be put on last, and are mostly of a warm pinkish-gray color. Do not have too much similarity in color, but vary it by adding in some places a little more cool gray and in others a little more warm gray. Have some of the edges soft and some sharp—do not have them all alike. For the shadow on the ground the same color as the basket shadow can be used, adding some gray green and a little brown (raw umber color) for the darkest places.

CHILD'S HEAD. AFTER RUBENS.

OUR particular purpose in presenting this charming little head is that it may serve to illustrate the method of painting in monochrome, by which beautiful results are obtained in skillful hands. The original drawing was made in red chalk (sanguine), which may be replaced by a medium quality of French pastel, if the student desires to make an exact copy of the head for practice in line drawing.

The following directions are to be observed if oil colors are used: A rather fine-grained canvas is best, and the drawing should be first carefully made in charcoal. The only color necessary is red, which, mixed with white in various proportions, will furnish all the grades of tone from highest light to deepest shadow. An excellent color for this purpose is English red. Still a different shade of red, which can be found in every color-box, is the ordinary light red. Burnt Sienna and white also furnish an effective monochrome, considerably richer and darker in general effect, however, than the tone seen in the study we are copying. The principal thing to remember, however, no matter what shade of red is selected as the dominating color, the method is the same—only white is used in combination with it. Begin by setting your palette with the red and white only. Mix three shades in three different parts of the palette—viz., a very pale tint, a medium tint and a very deep tint, using a great deal of white with a very little red for the lights; about an equal quantity of red and white for the half tints; and a great deal of red, with very little white—almost pure, in fact—for the shadows.

When the general effect is thus secured, the head is gradually modelled and brought to completion by adding reflected lights, sharp touches of high light almost pure white in some places, and in the shadows the deepest accents of dark, almost pure red. The charm of painting in monochrome is to keep the tones clean and distinct, as when drawing in charcoal, and the forms of the shadows should be just as carefully observed as when painting in the ordinary way. It is well to keep a separate brush for the lights and also one for the shadows, for if the tones become mixed the result is deplorable, and all effect is lost. Work with the intention of keeping the shadows just as firmly indicated as possible, reserving all softening and finishing till the final painting. The brushes needed are several flat bristles of different sizes, and two flat, pointed sables, one very fine and one medium size; a larger one for blending the edges of adjacent tones is also valuable.

The paint should be put on very thickly at first, and allowed to dry hard before the second painting. It may then be scraped down with a sharp palette knife or rubbed smooth with fine sandpaper. It will then be in an excellent condition for finishing, and if carefully painted will present a beautiful quality of tone throughout. A very pretty bronze tone of monochrome is produced by substituting raw umber for red, and painting throughout with pure white and raw umber. When finished and dry, varnish with French retouching varnish.

This treatment may be carried out in water-color with excellent effect by using light red or sepia in transparent washes upon a



medium rough Whatman paper, which is left clear for the lights in the usual method, no white being used with the color.

CONVOLVULUS SPRAY FOR CHINA JAR.

A VARIETY of articles can be decorated with this spray—an oblong bureau tray, for instance, or a tray for a five-o'clock tea set, as well as a jardinière, as indicated in the supplement design. If the jardinière occupies such a position that only one side of it can be seen, the spray, which covers a trifle more than one third of the circumference, will be found sufficient; otherwise two or three groups of butterflies can be added with pleasing effect to break the plain space. A sheet of colored butterflies recently published in *The Art Amateur* will be found useful for the purpose. Individual taste may be exercised with regard to the local coloring employed, but the method given of harmonizing the tones can be followed safely. Begin with a flat tint of deep blue green, so pale that it does little more than cover the white china, and suggest a shade of forget-me-not blue. When dry, strengthen the flowers with a flat wash of the same color. For the foliage, lay in first a wash of moss green J overall, putting in the stems with the same color, and on some of the larger leaves toward the edges blend some yellow ochre into the green while still wet. Dry the work in an oven, then shade the flowers with brown green, using the same color for the half tones in the foliage. Accentuate the foliage with dark green No. 7; in the deepest parts glaze thinly with deep red brown. In the strong markings of the flowers introduce a very little yellow brown. Be careful that the local tint in the flowers is strong enough to glow through the shadow color. Outline every part with chestnut brown. For the rim, put the ground in with a tint of otter brown of medium strength. The circles and dots should be blue, a little deeper than the ground tint. Put the leaf forms in with moss green J; paint the flower forms pink. Capucine red will serve, or Pompadour red mixed with a touch of ivory yellow. The stamens of the flowers, the surface back of them, and the straight bands and base of the vase may be of gold.

CLOCK-CASE IN CHIP CARVING.

THE stand is made in four pieces—front, two sides and the bottom. The sides are dowelled, with one-fourth inch dowels, to the bottom, and glued. The front is then dowelled and glued. The place for the clock should be an easy fit, and the wood should be well seasoned and at least half an inch in thickness. Sweet gum will probably be the best; but if you desire the work to be dark, use oak, which can be darkened with ammonia. The scroll at the top can be pierced out with a fret-saw. The whole stand should then be well sandpapered and wax-polished.

CANDLESTICK AND POWDER-BOXES.

THE tall candlestick decorated with pine cones must be treated with gold and jewels to be really effective. The cones, stems and pine needles should be raised with paste. The rims, base and scrolls should be in flat gold. The jewels are most durable if made with raised white enamel mixed with the shade required; if deftly managed such jewellery is far superior to glass jewels, which are liable to chip off in wear or to run in the kiln if fired at the same heat necessary to fix the colors properly.

The two designs for boxes would do to hold either powder or odds and ends, such as small articles of jewelry or lace pins, or they would serve for bonbons. The Dresden-like pattern, with festoons of flowers and bow-knots, should be painted in salmon pink and forget-me-not blue. The base, rims and bands on both boxes should be in gold, the conventional forms being raised or jewelled. For salmon pink, take rose Pompadour and add a little ivory yellow; the same mixture will serve for the wild roses in the larger design; shade with neutral gray and a little brown green in the deepest tones. For the leaves, begin with moss green J and shade with brown green. For the bow-knots take deep blue green, and for the heavy crossed stems on the larger design use violet of iron shaded with the same; introduce a little of this color into the leaves and use it also for outlining. The centres of the flowers may be put in with silver yellow, accentuated with chestnut brown. These designs to be properly worked up will take two firings.

NASTURTIUM PLATE.

NASTURTIUMS are quite a popular flower with china painters, especially for painting in full tones, shading from yellow to a rich red brown. The flowers may be differently treated as to depth of coloring and the shade for the first wash, keeping always to the same tones, thus giving a pleasing variety. Set the palette with yellow brown and yellow ochre, mixing yellow and silver yellow for the first washes. For shading take chestnut brown, dark brown No. 4 and deep red brown; the two last-named colors mixed, make a lovely color for the deepest markings; the outlining both of flowers and leaves should be either in deep red brown or gold.

For the leaves, stems and buds take apple green for the foundation tint, varying it with moss green J; shade slightly with brown green. The crinkled edge of the dish, evidently of Belleek ware, is decorated with gold. If sufficient depth is not attained in one firing, retouch with the same colors.

BREAD AND BUTTER PLATE.

THE pretty little design for a small plate would serve for a motive to decorate a whole tea set, since it is very adaptable to the varied shapes that form such a set.

With regard to coloring it is absolutely optional, pink flowers with blue ribbons, blue flowers with straw-colored ribbons, yellow flowers with violet ribbons, or any other pleasing contrast would be found equally suitable. Yet another scheme is available, which would work out very effectively—a tinted ground in any pale shade, with raised flowers and leaves in gold and ribbons in pale green gold, made by mixing gold and silver together; the ribbons should be painted flat and outlined with a fine raised line in gold.

For the colors above named take capucine red or carnation No. 1 for pink, shaded with the same; deep blue green shaded with brown green for blue; for straw color, yellow ochre shaded with chestnut brown; for yellow, silver yellow shaded with neutral gray; for violet, ultramarine and purple No. 2 mixed. For the leaves and stems use moss green V or moss green J, the latter for a very yellow green; shade with brown green. The rim of the plate should be edged with gold; the centres of the flowers would look best also in gold, raised, or in yellow Dresden enamel.

EASTER LILY FOR EMBROIDERY.

THE treatment should be in solid embroidery, either in long and short stitch if time is no object, or a speedier method would be darning in a surface stitch. Fine linen and filo-floss are the materials required. The petals are white shaded with palest green; the stamens light yellow green tipped with yellow. The shading must be very broad, deepening toward the heart of the flower. Three shades of lily green will be needed for the leaves and stems. The edge can be fringed in the manner described for the daisy set.

OIL PAINTING QUERIES.

WATER-COLOR QUERIES.

HOW TO REPAIR PAINTINGS.

COLOR HARMONIES AND CONTRASTS.

A circular black and white illustration of a baby lying in a bed. The baby is looking up at a dark, rectangular shape hanging from the ceiling, which could be a mobile or a shadow. The bed is covered with a patterned blanket, and the background is filled with vertical lines, suggesting curtains or a wall. The entire scene is enclosed within a circular frame.

DRAWN BY BOUTET DE MONVEL.
FROM "CHANSONS VIEILLES ET RONDES."

PLASTER CAST AND CLAY FIGURES.

INTERIOR DECORATION.

A black and white illustration of nine winged cherubs (putti) in various poses, some playing musical instruments like a trumpet and a lute. The cherubs are arranged in a horizontal line, with some standing and others sitting on a small bench. They are depicted in a classic, stylized manner with large, feathery wings and curly hair. The illustration is framed by a simple border.

M. E. W.—Siccative is a favorite medium with those who paint in oil colors on glass. It dries quickly and keeps the colors bright.

SUBSCRIBER, Baltimore.—The colors used in painting on vellum are moist water-colors, which come in collapsible tubes or pans. The gilding can be done with shell gold (which costs fifteen cents) and water gold size. The vellum, if at all soiled or greasy, should be cleaned with benzine, applied with a soft brush.

M. M.—In the outline of the foreground of your picture great minuteness must be observed; and the objects which usually constitute this part of the picture—such as plants, figures, weeds, the back of trees and the like—should be carefully drawn from correct studies made from nature. The foreground should be laid in with something of spirit and decision, with as few washes as possible.

CHINA PAINTING QUERIES.

A. D. M. says: "I have heard lately of a piece of china painted in such a way that, looked at in one light, it is a delicate pink, and in another it appears a sea green shade. On the same article is a band which has the effect of gold from one side, and from the other side appears a deep chocolate brown. Can you tell me how this can be done? I am told it is a kind of china painting taught in Chicago, and am anxious to understand its method. (2) If I wish to paint in matt colors a piece of china pale pink, can I use the matt pink and mix to the required paleness of color by adding ivory No. 2, or must I use the matt white? (3) On such a piece of work can one put a design in paste when the tint is dry, as on the vellum grounds, or must the tint be fired before the paste is applied? (4) We cannot answer this question without seeing the painting to which you refer. We know of no such effects excepting in a style employed for toilette sets and water pitchers in the days of our grandmothers, of which a few pieces are still preserved. These should be of broad effects in flower designs in very strong tints. When the light fell across the design, the color became a deep and brilliant bronze (2) Use the matt white. (3) Yes.

LAREDO, Tex.—You complain that lavender oil gives you a headache, and ask if you can substitute any other oil for it. If you use fat oil, always get either the Dresden or Lacroix. You have no need for lavender oil but for tinting. Always buy that distilled from the flowers of a druggist or Lacroix's, as the odor is not so offensive as that ordinarily sold.

You can substitute clove oil for the lavender, which seems to have no unpleasant effects.

A STUDENT, Fort Smith, Ark.—Your selection of a palette for flesh painting was not a good one: carnation No. 2 and mixing yellow, with carnation and deep blue green for shading. To paint the cupid's face satisfactorily, take pompadour red mixed with a sixth part of ivory yellow for the local wash. Chestnut brown mixed with a very little deep blue green and some of the local flesh color makes a delicate shadow color. Lacroix pompadour red does not resemble flesh color as closely as the red of Dresden manufacture, but mixed with ivory yellow, it serves the purpose well.

R. I. X.—Hard or unfluxed gold should be used in working upon colors, and the colors must be fired before the gold is applied. It is hardly possible that your cup and saucer, painted in ignorance of this rule, will come from the kiln in a satisfactory condition. Gold, to work easily, needs to be freshly prepared.

L. T., Windsor, N. S.—The plaque you describe as having the appearance of opal ware or alabaster could not, we think, be fired at the same heat as is used for china, without breaking or melting. The result would be disastrous to the other pieces in the kiln as well. If the piece should melt, it would adhere to the kiln in casting and damage that. It would be well to test the plaque by itself, exposing it to a heat so moderate that it would not fire the colors.

MARY K. C., Utica, N. Y.—To paint a dinner set in monochrome, you need a strong color that changes little in firing. For a chocolate tint, violet of iron is most effective, and a color always to be relied upon; Vandyck brown is another good tint, glazing well. In blues, the Dresden deep blue is reliable in tone, but a very hard color to lay, as it crawls after the brush so. In greens, Dresden blue green has a fine tone quite different from Lacroix's, which is not green; also the chrome green of the Lacroix palette is a clear tint for monochrome. If anything so bright in tone as red is desired, choose red brown; but before deciding on your color take a broken piece of china and test each one; you will then be able to set about the decoration of your set understandingly.

M. E. B.—The reason that your colors you had "laid with such extreme care came from the kiln all dead and without glaze, and no repainting with additional flux would restore them," was that they were fired in a damp kiln. Although seemingly dry, a kiln not in constant use will gather dampness, as you

will soon see when it is moderately heated and opened. The kiln should be carefully wiped with a dry cloth before the stacking of the china.

SUBSCRIBER, Toronto.—As a matter of fact, the dull green gold bronze and brown gold bronze are obtained by mixing a little ordinary color with a good proportion of gold. A few experiments, probably, will give you the shades you need. A mixture half silver and half gold gives a beautiful pale golden green.

J. A. H., San Francisco.—(1) There should be no difference in the glaze of the moist water-colors made by the two firms you name. The drawback to painting in mineral water-colors is that they dry very slowly, and invariably require artificial heat to dry them sufficiently. (2) Silicene glass painting is not likely to be as durable as painting in vitrifiable colors. (3) Gas kilns answer every purpose and fire every kind of painting perfectly, if properly managed.

SIR: Some time ago I painted a plate according to directions given in a back number of The Art Amateur, for painting a Jaquemint rose. I followed the directions very carefully, but my deep purple turned to a bright purple in firing. Can I repaint the flower with some other color and still get the right tone?

B. L., Columbus, Neb.

Probably you neglected to glaze the deepest tones with black, as specified in the directions. The glazing can be done now with good effect, and the piece can be refired.

IN the directions given for painting fish-plates in our October number "Pompeian red" was mentioned as one of the necessary colors. This was a typographical error for pompadour red, as most of our readers must have suspected.

MISS J. S., Sayre, Pa., who writes that she has an imported cup and saucer with a ground of dark, shaded blue, and asks what color to use in copying, is too vague in her description, there are so many shades of blue. Dark blue or rich blue with black added in the deeper tones might serve your purpose. If too cold, add a little purple No. 2.

G. M. H., Greensburg, Pa.—Illustrations of the ground- ing brush referred to in the article on "Tinting" in the August number of The Art Amateur can be found in the catalogues published by the firms dealing in china painting materials, and advertising in the magazine. The large "flat grounding brush" is the one to use on large surfaces, and a round No. 10 or 12 is convenient for use about handles and on covers.

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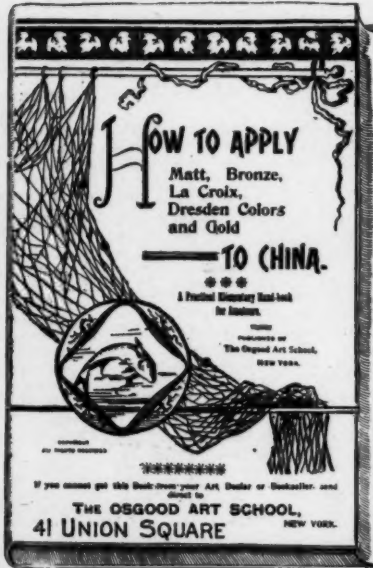
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per line, agate measurement, 40 cents each insertion, for a period less than three months; 36 cents each insertion, on orders for three months; 30 cents each insertion on orders for six months; 24 cents each insertion, on orders for twelve months. These terms are for a definite space occupied solely by one advertiser, and the insertions must be in consecutive issues. Contracts may be made for six months at thirty cents per line, each insertion, with the privilege of the remaining half year at twenty-four cents per line. No other rates for intervening or longer periods, and no guarantee, on the above basis, as to any position or page.

Yearly advertisements to remain on a fixed page will be taken for the outside back cover page, at thirty cents net per line, each insertion. This guarantee is not, however, for any selected position on the back cover. All INSIDE pages are movable from month to month, and advertisements on EVERY page, including those on the BACK COVER, are also movable, to the end that an artistic "make-up" may always be obtained and variety given to each and every page.

Advertisements may be appropriately illustrated, without extra charge, provided the cuts in design and execution are suitable for the columns of an art publication. Text on electrotypes will be reset in type from THE ART AMATEUR fonts, which comprise mainly old style type. Solid black as a background for white lettering only will not be admitted under any circumstances. Advertisements of patent, or proprietary medicines, delusive preparations, or catchpenny devices of any kind will not be received at any price.

NET rates per column of 18 lines, \$60; 1/2 page (9 cols.), \$120; 1 page (4 cols.), \$240. NET rates

